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JANUARY 1 1916

THE NEW YORK DRAMATIC MIRROR

PRICE TEN CENTS

RAE ELEANOR BALL
Photo by Bushnell

Drama—Vaudeville—Motion Pictures

White. N. Y.

Oblivious of their patient, Mr. Stone (John Clements), Dr. Gerald Sumner (Arthur Byron) and his assistant, Virginia Xelva (Martha Hedman) contract the "disease" of love.

White. N. Y.

Mrs. Fred Niblo, (Josephine Cohan), sister of George M. Cohan, in the comfortable environment of home.

Maude Adams is again presenting New York with her delightful impersonation of Lady Babbie in "The Little Minister."

White. N. Y.

Will Mossop (Whitford Kane), the master shoemaker but bashful husband in "Hobson's Choice," welcomes the prosaic moment in his wedding night when his forceful wife, Maggie (Molly Pearson) instructs him in writing.

CHRISTMAS ON THE RIALTO

FEB 13 1917
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White. N. Y.

The blind beggar, Pew (Frank Sylvester) passes the Black Spot to Bill Bones (Tim Murphy) in "Treasure Island."

White. N. Y.

Barney Barnard as Abe Potash and Julius Tannen as Morris Perlmutter in "Abe and Mawruss" cannot refrain from wrangling even when celebrating wedding anniversaries.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

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THE PROFESSIONAL CHILDREN'S SCHOOL

FOR many years there existed a tradition that book-learning was not essential to the development of stage children; that natural precocity and experience with the ways of the world quite made up for any deficiencies in education. This tradition has been hopelessly and irretrievably shattered by the establishment in New York of an institution of learning solely for their benefit. It is known as the Professional Children's School and it is located in West Forty-sixth Street, but a few steps from Broadway.

The school is an outgrowth of last season. For several years societies engaged in children's welfare work have complained of the neglect existing in the education of stage children. Many plans to correct the lamentable condition were devised, but none was ever successful. And the child actors were compelled to snatch their book lore—provided, of course, they had such an unusual desire—in cramped and ill-ventilated dressing rooms, unaided by the encouragement and advice of teachers. Then one day Miss Jane H. Hall was called into consultation. She drew up a plan which she thought would overcome the obstacles with which sociological societies had been contending, and submitted it to a test. That her system brought results is proven by the fact that to-day the Professional Children's School is a successful reality instead of an ambitious dream, and its enrollment has increased in one year from forty to ninety-seven pupils, with an average attendance of fifty.

Miss Hall has long been active in sociological work in New York, particularly in the field where the living conditions of those engaged in artistic pursuits might be improved. It was Miss Hall who organized the Three Arts Club at 340 West Eighty-fifth Street ten years ago. Having directed this club upon a flourishing career she established the Rehearsal Club with a view to helping young women associated with the theatrical profession. As a substantial testimonial to the zeal and efficient organizing methods of Miss Hall we need but mention that from an original membership of twenty-five persons the club has grown until at present it numbers over three hundred and fifty actresses.

With this experience as a foundation Miss Hall devoted her attention to furthering the education of stage children. Here she encountered greater difficulties than in her other enterprises. She was compelled to conquer indifference and deeply-rooted prejudices on every hand. The Board of Education regarded her project with frank skepticism. Were the promoters in earnest? it asked. Would their educational system be laid along lines other than those in which stage success might be gained? What assurances were possible that the children of the stage could be reached and, having been reached, be compelled to study and attend school regularly?

After many conferences the Board of Education finally agreed to work in co-operation with the school. The same course of study was to be pursued as at the regular public schools of the city; an inspector was to make frequent visits to learn if the institution was justifying its existence, and a truant officer of the department was commissioned to add a new school to his field of activities.

Having next enlisted the support of prominent theatrical men and women, Miss Hall and her associates looked about for a location. An inconspicuous old brown stone dwelling, in the heart of the Rialto, was found at 218 West Forty-sixth Street. Theatrical atmosphere fairly surrounds the building. Adjoining is the Rehearsal Club; a few doors toward Broadway is the Fulton Theater; on the corners of the block are the Gaiety and Globe theaters; across the way is the White Rats Clubhouse, and on both sides of the street, as far as Eighth Avenue, one may find any number of theatrical boarding houses.

"The school was successful from the start," declared Miss Hall, while showing the writer about the large and airy rooms recently. "Parents of stage children appreciated the need of such an institution and co-operated with us enthusiastically. Within less than two weeks after we opened more than forty children were registered, most of whom were playing engagements in the city at the time. Among the pupils were the children from the casts of 'Daddy Long-Legs' and 'Chin-Chin.' This year we have lost the 'Daddy Long-Legs' children, but we have many others to take their places."

Upon my request for some of the more prominent names enrolled this year, Miss Hall mentioned Richard Ross, who played in Granville Barker's outdoor revivals of "The Trojan Women," Master Mac Macomber, who recently gave a good account of himself as a juvenile delinquent in "Just Boys," Maxine Mazanovich, now appearing in "Young America," Stephen Davis, who has played with Francis Wilson, Sidney Reynolds, Raymond and Albert Hackett.

"Do the children regard the school as a special machination of the devil to torment them?" was asked.

"No, they differ from the usual child in that respect," replied Miss Hall. "They seem to have a very deep affection for it. They realize that a new factor—something in fact, out of the ordinary, has come into their lives. One can't deprive a child of what another child possesses without affecting its happiness. Talk with any of these children and you will feel that a valuable heritage, of which they had long been cheated, has been restored. They welcome the school as a means of relieving in part the traditional loneliness of their lives. Their eagerness to report each morning is equalled only by their eagerness to keep rehearsal and matinee appointments.

"Naturally," Miss Hall continued, "we have to regulate the course of study to conform to the exacting duties which the stage demands. Professional engagements are the only excuse for absence besides that of illness accepted. For any other reasons the pupils are subject to the truancy laws of the city.

"School hours for the members of the primary department are from ten o'clock in the morning to one in the afternoon, with a recess of fifteen minutes beginning at half-past eleven. The grammar grades have classes from ten o'clock in the morning until thirty minutes past two in the afternoon, with a thirty-minute recess beginning at noon."

As Miss Hall explained, only those in sympathy with the life and environment of the pupils are selected as teachers. Stage children have more peculiar, certainly more advanced mental processes than the average child of other walks of life, and, naturally, it takes a good deal of a psychologist to be able to understand them. Owing to the ability for grasping fundamentals which they must acquire on the stage they are quick to learn, and their constant contact with older persons has made them remarkably self-reliant and resourceful. In their play, too, they are different. They seem to lack the spontaneity and animal abandon of other children.

It is interesting to note the curriculum. In the primary grades the course of study comprises reading, literature, language (including reproductions of stories and the memorizing of child poems), phonetics and spelling, arithmetic, geography, writing, music and dancing. Grammar grades have classes in reading, writing, arithmetic, spelling, geography, history, French, music and dancing. Much individual work is assigned and pupils are classified and promoted according to their ability.

"What influence has the school upon those pupils who are playing on tour?"

"Of that we are not in a position to judge," answered Miss Hall. "To expect children to continue their studies away from school and to know that they will are two different things. In our attempt to cope with the situation we send a schedule of lessons weekly to all pupils on tour and we require from them a monthly written examination.

"Theatrical managers have taken a kindly interest in the school and have co-operated with us when possible. However, they could assist us more in our work if they would call pupils to rehearsals only when they are actually to use them. Frequently children sit around idly at rehearsals, when they might be in school.

"We have reason to be gratified at our showing and we feel that we have demonstrated the need in the theatrical profession for such a school. We believe in the right of the child to be on the stage, provided it has proper protection and instruction, and this we are giving. All we ask in return is the encouragement of the profession."

L. R. REID.

AMERICAN PLAYS IN LONDON

The chief reason for the hold of plays from America over London theatergoers at this moment, says the London *Daily Mail*, is that the war has simplified popular emotions, and that the American playwrights are a simple people. We mean that they get their effects in the most direct way. Their detective plays are genuine "thrillers." Their comedies are a bustle of activity and high spirits. When they are sentimental there is no mistaking it; the appeal is as frank and naive as anything could be. And when they are humorous their touch is equally sure and exhilarating. There is not much thought and nothing "educational" in their plays; but there is a movement and kindliness and "go" about them that exactly meets the mood of war-time. The war has brought us down to the elemental things, and the theater, like every other institution, must respond to the change.

MADAME CRITIC

CHRISTMAS would hardly be Christmas without Maude Adams and "Peter Pan." Some people make a practise of seeing the play at this time every year. I had not seen it since its original presentation in Washington, ten years ago, and it was with some curiosity that I visited the Empire last week. I recalled with interest the occasion of the Barrie play's American debut. It was not an unqualified sucess, but then Washington is extremely critcal, and it is not always in the humor for children's plays; and, after all is said, "Peter Pan" is a play for children. As such, it is charming, but I must confess I never discovered that wondrous subtlety beneath its lines which some profess to have found. And yet it is remarkable the hold that this simple tale has upon the affections of the public. To tell the truth, the play has not aged at all, for the reason that it deals with the thoughts of children, and they are always the same; no matter what the century or what the country, theirs is the true universal language.

Then there is Maude Adams, who seems to be Peter Pan in reality. It might have been yesterday that she first appeared in the role with which she is best identified. Without the qualities with which Miss Adams invests Peter, he would be merely a mildly interesting person, but electrified by her unquenchable spirits and grace, he becomes someone we like to remember. To be able to give forth such magnetism in an old role is an art in itself.

One of Miss Adams's friends remarked that so far as the star's performance was concerned we might be witnessing her first appearance, so fresh did it seem. And there were difficulties to be met, too, in the support of a company not accustomed to the play. But Miss Adams's annual conquest was complete. She is as light of foot, as merry of laughter and as deep of voice as a real Peter Pan would have been. And what a slender, graceful figure she has! The old appeal, "Do you believe in fairies?" brought forth the usual enthusiastic response from the audience, although I did not see one child among those present.

Miss Adams's home-coming to the Empire must have been very trying, but she got through bravely, and took her countless curtain calls and bunches of flowers with twinkling eyes and a ready smile.

"Very Good Eddie" has an appeal all its own. It is very prettily staged, and has a clever cast and pleasing music. Once upon a time George M. Cohan used to give us musical comedies characterized by a certain tempo and trick of popularity which caught the public unawares. Now this "Very Good Eddie" has just some such trick. The music isn't new at all. If you stop to think where you have heard its various airs the answer would not be long forthcoming, and you wouldn't have to ransack your memory farther back that a season or so for progenitors, but, the *um de da* (low note for da) *um de da* (high note for da) lulls you into a state of enjoyment. There is no attempt to score a hit by either a noisy orchestra or noisy singing. It is done legitimately and intimately. And that is the secret of its success. In a larger theater I am not sure the effect could be so secured. The songs would, no doubt, be received more critically, but the first-night audience passed a pleasant evening.

The story gave promise of being very risqué and surprising, but it did not keep its promise. It went a long step in the other direction. The boat and hotel scenes easily afforded opportunities to outclass "Sadie Love," but the audience was not allowed to be deceived for a single moment. "Very Good Eddie" offers absolutely nothing Parisian in its situations or conversation. One little remark in the first act about the day line travelers might be taken both ways, but I have an idea it escaped the eye of the censor. I do hope it will be allowed to remain, for it is really funny.

Ernest Truex was an exceedingly good-looking little husband for the dominant Helen Raymond, and his song about the wearing of a number thirteen collar was done most artistically with no straining after comedy. He got the laughs just the same. Truex begins to have a record second only to that of the versatile William Norris, who can play anything from a comedy witch to the hunchback in "Francesca da Rimini." Little boys with Russian cut, blond hair, and tailors who change their clothes several times in each act, are thrown in by way of variety. Now Truex is keeping up with Norris. I always wonder in what sort of role he will appear next. He is handicapped by his size, but no one can pin him down to boys' parts. He makes a very attractive little husband, and, after all, not every woman wants a husband six feet tall, who weighs a hundred and eighty, and who was stroke on his college eight and half-back on the eleven. Tastes differ, you see. The odd sizes come in for their share of demand.

Alice Dovey as one of the two brides was, as dainty a little creature as the most exacting could wish to see. Miss Dovey can sing and act, and besides that she may be depended upon always to wear the most exquisite frocks. I never saw her when she didn't look like a lovely bit of Dresden. Miss Raymond appeals in a different way. She is tall, handsome, and impressive. "Stunning," is the approved term, I believe. Jack Hazzard was quite at home in the role of an up-State hotel clerk, who is a man of all work and possesses no illusions in regard to guests. Then there was Ada Lewis, who was awfully funny, no matter whether she was merely talking or dancing or burlesquing.

I wondered how little Truex managed to find his own small dressing gown in the big man's suit-case, though.

"Poetic license," kindly explained a critic in answer to my query. "You mustnt be too exacting in affairs of this kind."

Paul McAllister is a most elusive man, and he owes this quality to his beard—at least the one he had, for at present he has none at all. A short time ago he was privileged to swear "by my beard," but now he owns only a mustache. Talk about disguises! Mr. McAllister needs only to grow a beard. I know, for one night I saw his wife, the charming Margaret McKinney, alighting from an automobile in front of the New Amsterdam Theater. She was followed by a distinguished-looking foreigner, who was most attentive. I chatted for a moment with Miss McKinney, all the time wondering who the handsome Spaniard was. Just as I was about to turn away, she said: "Why don't you speak to Paul?" And Paul the foreigner was. His beard was caused by moving pictures. Finding it rather a nuisance to apply so much make-up every day he decided to save time and trouble.

Last week I met Mr. McAllister again, this time beardless. So he keeps his admirers guessing. Mr. McAllister has scored a big success on the screen. He is most enthusiastic over the work. I wish I could remember all the things he said about picturization. Too often actors from the legitimate are apt to speak with condescension of their work for the films. I could name several prominent stars who don't hesitate to express their disgust while drawing hundreds of dollars each week for this work; which hardly seems fair when so many people are ready to ally themselves with the pictures without criticism. But names *do* count after all.

"Pictures have achieved remarkable results," said Mr. McAllister. "In a short time they have done more for the public at large than either plays or books. Their educational value is inestimable. The give an insight regarding conditions, characters, countries, and life in general which has never been presented before. People learn from the films, whether they are comedy subjects or serious ones, or pictures of any phase of life. People will remember pictures when an ordinary play's impression will fade. I believe that the good to be derived from moving pictures is the most valuable asset of the age, and the importance of this new art will increase with time. To say that films are a 'craze,' and that that craze is now at its height is absurd. It is in its infancy. Its development promises to be stupendous.

"We think that we have had some splendidly done pictures, and so we have; but they will be amateurish compared with those of the future, for this sort of work is going to be done with more careful attention. Details which now pass without criticism will be given as painstaking attention as the big moments. Art will be the keynote more and more rather than effect and theatrical situation. To me pictures are far more interesting than the dramatic stage, because life depicted is so much bigger. You see it during one picture of five reels in dozens of phases impossible in the course of a three or four-act play. It is wonderful work, and I am most happy to be in it."

MARIE B. SCHRADER.

White, N. Y.

VILLAGERS AND SOLDIERS HEAR IN THE DISTANCE THE VOICE OF KATINKA, IN THE OPERETTA OF THAT NAME, NOW AT THE FORTY-FOURTH STREET THEATER.

ON A REPRESENTATION OF OTHELLO

ACT III. SCENE III.

The intrigue has triumphed; it is too late;
  The proofs are vouched for. Now I see thee stand
  Like an august Colossus, dark and grand,
Fronting the onset of disastrous fate:
Swells thy black bosom with its desperate freight,
  Lean the ripe fruits of vengeance toward thy hand,
  Now must thou pluck;—dead the fond schemes love planned,
And all that flower—soft love is tyrannous hate.

Now is the chained beast in man set free.
  Thine now the thirst that only blood can assuage;
  In purple of passion—fury of frenzied rage,
O thou deluded Moor, I bow to thee,
Who, in this hour of culminant agony,
  Gasp'st inarticulate upon the stage.

JOHN FERGUSON.

THE dramatist gives the actor his opportunity.—ROBERT LOUIS STEVENSON.

I WILL make you a bet that I can write an immoral play in which there will not be anything that the most fastidious could take exception to.—PIERRE BERTON.

PLAINLY stated, that which the majority applaud is, next to the thunder of a voice, the imposing thunder of a name.—THEODORE FONTANE.

THE interest of a drama arises from what has been termed "the clash of character against character."

THE highest meaning of beauty is to symbolize truth.—KANT.

Personal

ANSON.—G. W. Anson, who is playing on tour with Margaret Illington in "The Lie," celebrated his fiftieth anniversary on the stage on Dec. 2 at Missoula, Mont. Mr. Anson made his theatrical debut Dec. 2, 1865, at Edinburgh, Scotland. His son, A. E. Anson, has played in many American productions.

BURKHART.—Paul Burkhart, formerly manager for the Virginia Brissac company at the McDonald theater in Oakland, assumed management of the Ernest Wilkes Stock company at the Broadway Theater, Dec. 18., succeeding F. A. Salisbury, who left to go ahead of "The Kick In." Though comparatively young in years Mr. Burkhart has had a great deal of experience as the administrative head of theatrical

MISS MARGRETE CHRISTIANS,
Of the Irving Place Theater, in Character.

enterprises and has a personality that is certain to make many friends both for himself and the company here.

CARLISLE.—Alexandra Carlisle has been engaged to play the leading feminine role in E. H. Sothern's forthcoming revival of "David Garrick" at the Booth Theater. Miss Carlisle was leading woman with John Drew last season in "Rosemary."

FRANCIS.—J. C. Francis, the young playwright whose drama, "Change," won Lord Howard de Walden's prize for the best Welsh play, has just been awarded first honors in a Welsh folk playlet contest conducted by Lord de Walden. The winning piece, which is called "The Poacher," is said to emphasize the lure of the wild for a man who prefers to abide by the text, "The earth is the Lord's and the fullness thereof," rather than by the game laws that exist.

JACKSON.—Ethel Jackson, who will be remembered as the original merry widow in Franz Lehar's operetta of that name, sailed for England last Tuesday to engage in war relief work under the auspices of prominent New York men and women. In private life the actress is Mrs. Benone Lockwood, Jr.

KENNEDY.—Madge Kennedy, of the "Fair and Warmer" cast, has returned to New York from Palm Beach, where she went to recuperate from a breakdown caused by overwork and nervous strain.

KLEIN.—Mrs. Charles Klein has written a biography of her husband, who was lost on the *Lusitania*. The book will appear late in the Winter.

RING—Blanche Ring, who has been on the Pacific Coast since last January, during which time she played in "Nobody Home," appeared in a motion picture play of "The Yankee Girl" and played a six weeks' engagement in vaudeville, has arrived in New York to begin preparations for a new musical comedy in which she will star.

RADFORD.—Excellent reports are received here regarding a young actress, Wanda Radford, who is now at Worthing, England, recuperating from a spell of illness. Miss Radford is only eighteen, and has attracted the attention of prominent managers in Berlin and London, both on the stage and in films. Before the outbreak of the war during her stay in Berlin she was offered a four-year engagement by Carl Maynard, of the Berliner Theater, and Max Reinhardt also offered her a contract. She had already appeared in Australia as a child. In London she appeared in several screen productions, which have attracted wide attention. Bjoern Bjoernsten had her appear in films in Berlin, and Pathe Freres engaged her for productions. The London Film Company presented her in "The King's Outcast," "Sins of Satan," etc. Her beauty and ability are opening the way for her everywhere, and she is shortly to come to the United States.

TOMALIN.—Gertrude Tomalin, an English monologist who has been giving entertainments to the soldiers in the hospitals and camps, recently arrived in this country to play a touring engagement. She will be represented by Laura D. Wilck.

AMERICAN PLAYS IN LONDON

(*From the London Era.*)

The writers on things dramatic in the nineties used to call the annual crop of plays that reached us from the other side "the American invasion," or a phrase of an equally frigid significance. We have learned better since, and now have the grace and courtesy to acknowledge that the stage of the States and that of the United Kingdom are simply interchanging their attractions, and that the process is good for both. "Romance" comes to London, and "Quinneys'" goes to New York. Surely no theatrical entente between the two great English-speaking nations could be more happily consummated. And need we be perturbed at the real success of those American pieces we have welcomed and that are drawing Londoners in crowds to our leading theaters? Perish the thought! But we may pertinently seek out the reason of their success—a success which can scarcely be attributed to the American playwright's better understanding of life, for the drama of the States cannot be said—from the examples to be seen and enjoyed in London at the moment—to betray a close analysis of American life or a deep observation of its currents. But Europe, says an American writer, "is satisfied with pretty much the standard type of play. Within that type, however, the playwrights put forward a great body of stimulating thought."

There was "stimulating thought" in "The Lion and the Mouse," by Charles Klein, that made the London critics hail it with some approach to rapture. It was produced at the Duke of York's in 1906, and a more powerful indictment of a facet of American life could not be. It has been said that there is only one thing in the States that it is useless to fight, and that is Money. Under an omnipotent democracy money is able to work what iniquity it pleases. It corrupts municipalities; it buys Senators; it undermines truth and honesty; it crushes virtue. In his indictment of its power the dead author was scathing, but the play did not attract: it came too soon; it was really too advanced.

Such an accusation cannot be made against any of the Transatlantic pieces that have come to us of late. Most of them that have been brought across have had long runs in the land of their stage birth. Our English entrepreneurs run as little risk as possible. Like their American prototypes they have not, as speculators, any faith in an author who creates and offers a play which people will not go to see, and they consider the long run the last word in determining the author's accomplishment. The "highbrows" just now are at a discount. Plays must be on the simplest lines, and this is the real reason of the attractiveness of the American output with Londoners, who would not take kindly just now to instruction that comes across the footlights. They prefer sheer relaxation, and they find it in "Peg o' My Heart," an excellent specimen of the "star" play, in which a "child of nature" brings about a juxtaposition of the sympathetic and the austere. Industriously fed with conversations to which she replies smartly, she is associated with conditions of family life on which she comments tartly.

Before the war we were welcoming new thought in the theater, and looking for a new vision in everything. Now, we are satisfied with the play of ingenuousness, as long as it possesses vivacity and color and is distinguished by the heartening faculty. We have learned, moreover, to look to American playwrights for fun at high pressure in their exhilarating farces and for genuine thrills in their melodrama. These distinguishing traits are to be found in plenty in the theater attractions from the other side. As one English writer has recently pointed out, there is a movement and kindliness and "go" about the American play that exactly meets the mood of war-time.

Where could we find such qualities more admirably and agreeably suffusing every scene than in "Potash and Perlmutter," which, though constructed on farcical lines, has a great sincerity. It has also sympathy, heart, humanity—the fellow-feeling that makes us wondrous kind. The farce element is never really obtrusive, and there is a wonderful piece of character-drawing—that kindly, lovable soul Abe Potash, whom we all take to our hearts. In its business environment, too, the play is unusual; there are also funny twists in the conversation, and the satire on an alert, shrewd, disciplined, money-making race—as much given to "cornering" as to "squaring"—is gentle rather than severe. But the play's great attraction is its concept of kindly human nature. Once again is it proved, as it was in Tom Robertson's day, that largeness of heart and sympathy on the stage are among the great and precious things that make for success.

And what are we to say of Mr. Edward Sheldon's "Romance." Is it not a case of the player making the play? Yet the work is interesting enough to lead one

Sarony, N. Y.

LAURA HOPE CREWS,
Who Plays with Delightful Charm the Part of Cynthia Vansittart in "The Chief."

to anticpate something greater from the author's pen. He is fortunate, indeed, in having the searchlight of genius to illuminate the chief scenes, which completely hold in thrall large audiences at the Duke of York's. Since those days in the eighties when Augustin Daly introduced Ada Rehan to London to play in old comedy, in indifferent adaptations from the German, and in Shakespeare, we have seen no greater stage personality from the other side than Doris Keane. She realizes to the full the Southern temperament of Cavallini. She makes us feel that the singer's soul-torture is her own. It touches us deeply, intimately, and we would not forego one throb of the emotion that magnetises us. The part is greater than the play.

Of the melody and mirth of "The Only Girl," the best American comedy with music that has reached London since "The Belle of New York," we have little space to speak. But who can resist its charm, its tender touch of romance? How pleasant and exhilarating the comedy; how smart the lines! Then the more solid, melodramatic thrills of "Kick In," the lighter joys of "Stop Thief!" and the frivolous irresponsibilities of New York revues to be found at our chief variety theaters, do they not all indicate a great advance in the ingenuity and the inventiveness of the American playwright, who, greatly inspired, no doubt, by the immensity of the playgoing world on the other side is—to use the cant Yankee phrase—"delivering the goods" and seriously competing with our own stage authors in the English play market. But the competition is good; the increase of dramatists signifies greater variety of play, greater opportunity for the player, and ampler means to serve the stage.

A PLAY is dramatically more effective when it consists not merely of action but also contains sentiment, passion and thought.—ULRICI.

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"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican*
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—*New York Life*

THE PIONEER DRAMA

"ALMOST the last theater of its kind in America" describes the historic playhouse, the Salt Lake Theater. FORBES-ROBERTSON last Winter, on the night of his farewell there, pleaded with Salt Lakers to cherish and preserve such a rare treasure house of memories. They say that the best time to see the old house is by day, when it is quiet. "The walls have ears." Stories of triumphs, ambitions, laughter and heart-breaks form a train of recollections that makes the visit one never to be forgotten.

A reading of the booklet entitled "The Drama in Utah, The Story of the Salt Lake Theater," by HORACE G. WHITNEY, dramatic editor of the *Deseret News*, is like looking into a chest of lavender and old lace. It is a book of unpretentious get-up, for the library, home or public, and appeals particularly to the profession. The scenes are not so far away but the present generation may look upon them as a part of its time, and yet how few to-day know that the pioneer drama was what this book shows it to have been.

This is not a book review. It is a tribute to the author who gives in interesting groups the progenitors of the pioneer drama, and the players who traveled thither by ox and mule teams and hand-carts. Players whose names are a part of the American stage.

Some of us who have been taught to hate the Mormon faith do not know that its fathers made the drama possible in what was then a remote country. That they fostered it. JOSEPH SMITH, the prophet, formed a dramatic company in Nauvoo, the place from which Mormonism wended its way across the desert. And in that company BRIGHAM YOUNG was an actor. He was the first to suggest the building of the theater in Salt Lake City, still standing. It was opened Christmas night, 1861. BRIGHAM YOUNG sat upon the stage and welcomed the audience that had assembled at his invitation. The play was "The Pride of the Market." The first paid performance was March 8, the following year. The same play was presented and was followed by another, "State Secrets," and a comic song, "Bobbing Round." Some of the actors had been workmen on the building.

Since that time what men and women, celebrities of the drama, have acted on its boards. The list embraces every actor and actress and singer known to the past and the present generations. One who may not be recalled by the playgoers of to-day was JULIA DEANE HAYNE, a sweetheart of JOE JEFFERSON. She was Lady Macbeth, Camille, Parthenia, Pauline. The editor of a Salt Lake newspaper wrote an Indian play for her, "Osceola," and BRIGHAM YOUNG built a six-horse sleigh and called it the "Julia Deane Hayne." This book is a little volume of history and personal incidents that makes glad any who reads it.

A REPRESENTATIVE ISSUE

THE MIRROR last week published its Christmas vaudeville number. The representation in advertising was noteworthy. Practically every prominent vaudeville artist was represented.

Among the foremost advertisers giving THE MIRROR their support were IRENE FRANKLIN and BURTON GREEN, TRIXIE FRIGANZA, BEATRICE HERFORD, CRAIG CAMPBELL, WELLINGTON CROSS and LOIS JOSEPHINE, EVELYN NESBIT, LEW DOCKSTADER, W. C. FIELDS, HOMER B. MASON and MARGUERITE KEELER, BELLE BAKER, KATHLEEN CLIFFORD, WEBER and FIELDS, ALEXANDER CARR, LADDIE CLIFF, HENRY LEWIS, SOPHIE TUCKER, RAE ELINORE BALL, LILLIAN KINGSBURY, VICTOR MORLEY, TYLER BROOKE, RALPH RIGGS and KATHARINE WITCHIE, GRACE LA RUE, BLANCHE RING, T. ROY BARNES and BESSIE CRAWFORD, GERTRUDE VANDERBILT and GEORGE MOORE, ROSHANARA, NAN HALPERN, and MARY SHAW.

The United Booking Offices and such artists' representatives as M. S. Bentham, as well as the LOEW THEATRICAL ENTERPRISES, and others like TOMMY GRAY were represented.

THE MIRROR vaudeville department is an advocate and a representative of the best in the world of the varieties. It has followed a policy of constructive and unbiased criticism from the first. That so many "big names" feel THE MIRROR to be a worthy advertising medium is worthy of thought.

THE ONLY PAPER HE READS

I have been reading THE MIRROR since 1887, and it is the only dramatic paper I read.
H. E. ROSSMOUGH, Manager.
New Huntington Theater, Huntington, Ind.

MIRROR THE PRECEPTOR

(From the Anniversary Number of Variety.)

"The Mirror" is now the preceptor of theatrical papers over here. It is edited in a scholarly style that should appeal to a certain class of legitimate players, and "The Mirror" is entitled to a more substantial support from that same class of legitimates than it has received.

AL. H. WILSON'S SUCCESS

The gifted singing comedian, Al. H. Wilson, in his new song-play, "As Years Roll On," under the management of Sidney R. Ellis, has been enjoying uniform good business throughout the West and South this season, and indications are for a continuance of the same prosperity the balance of his tour. The play being periodic in character affords abundant opportunity for Mr. Wilson's diversified talents, such as portraying the different ages of man, and the press and public agree in pronouncing his rendition masterly.

Of course, a great feature are the songs introduced during the action, and, as they all are of a very superior order and as rendered in the rich high baritone voice of Mr. Wilson, their charm is doubly accentuated.

GOSSIP

Winslow and Steele, who have been skating at the Hippodrome, are now appearing at Castles in the Air and the Ice Palace, atop the Forty-fourth Street Theater.

Ilja Schkolnik, a young foreign violinist, gave his first recital in New York at Aeolian Hall, Dec. 20. His programme comprised Mozart's Concerto in E flat, compositions by Sinding, Handel and Pugnani-Kreisler in one group and by Bach, Saint-Saens and Paganini in another.

The Theatre Club, Inc., presented Jasper, the dog star of "Young America," with a gold medal on Tuesday afternoon. Fred Niblo, of "Hit-the-Trail Halliday," made the presentation speech.

Ernita Lascelles, of the Emanuel Reicher company, is to appear in a special production of "A Gauntlet," by Bjornstjerne Bjornson. She appeared in this play with the Play Actors in London in 1913.

John Flood, Grace Filkins and Everett Butterfield have been engaged for "The Ohio Lady."

Francis Gaillard has been added to the cast of "Ruggles of Red Gap."

Jack Marvin, late of the "Molly and I" company, has been signed by Rowland, Clifford and Gatts to play H. B. Warner's part in "Under Cover."

Rupert Harvey, of Emanuel Reicher's company, is planning to give special performances of short plays. The first of these will be done this month under the auspices of the Twelfth Night Club of New York.

William David has been engaged to play the leading male role in the No. 2 company of "The Eternal Magdalene."

BIRTHS

A son was born Dec. 14 to Mr. and Mrs. Joseph Lebouwich (Hanna Hess), of Cambridge, Mass. Miss Hess is one of the Hess sisters, a well-known dancing team.

MARRIAGES

Ensign Clarence J. McReavy, of the battleship *Connecticut*, and Phyllis Munday, one of the members of the "Stop! Look! Listen!" company, were married in Philadelphia, Dec. 18.

Miss Dot Keyes, of the Keyes Sisters Stock company, Dallas, Tex., was married Nov. 8 to E. S. (Dick) Richardson, Jr., of New Orleans. They are making their home in Dallas, Tex.

A. Arthur Caille, president of the Caille Perfection Motor Company and head of numerous Detroit theater companies, and Mrs. Lila Rankin Schantz were married by Rev. Ralph Duff, of Armada, Dec. 19. The wedding took place at the Park Hotel, Mt. Clemens, Minn.

ST. LOUIS (*Special*). — John Welch, leading man of the "Twin Beds" company, and Elsie Hitz, ingenue of the Players Stock company, in this city, were married here Dec. 16.

DEATHS

ADAMS.—Mrs. Julia Anne Baker Adams, widow of Barnaby Lathrop Adams, a confidential adviser of Brigham Young, and grandmother of Maude Adams, died in Salt Lake City, Dec. 20, at the age of ninety. She had lived in Utah since 1848.

WILLIAM D. MANN, a theatrical manager known throughout the country, and formerly manager of the Herald Square Theater, died in Berkeley, Cal., Dec. 25, of pneumonia. He was the former husband of Marguerita Sylva, the opera singer.

SAMUEL R. HALLETT, a vaudeville performer, whose stage name was Col. Samuel Holdsworth, died Dec. 23 at St. Paul's Sanitarium in Dallas, Texas, in his eighty-fifth year. He was called "The Dean of American Minstrelsy."

ROBERT HOBSON, SR., known on the stage as Robert Nelson, of the Nelson family of acrobats, died in Mount Clemens, Mich., Dec. 27, of pneumonia, aged seventy-four years. Mr. Hobson came from England in the late eighties as head of "Nelson's Great World Combination" shows. The family for twenty-five years has been playing vaudeville in Winter and circuses in Summer.

FRANK MINOT COFFIN, known on the vaudeville stage as Paul Fisher, a tenor, died Dec. 22 in his home, 308 West Seventieth Street, after a two days' illness from pneumonia. He was forty-eight years old.

BROOKS.—The death is announced in London of Mrs. E. H. Brooks, an actress long associated with Toole and Irving. She was eighty-one years old.

GILLIES. — Daniel Gillies, for many years known in vaudeville as John Laddy, dropped dead of apoplexy Dec. 22, at the Rutherford Comb Works, Rutherford, N. J., where he was employed as head carpenter. He was fifty-one years old.

WENTWORTH.—Mrs. Augusta Ann Wentworth, widely known as an elocutionist and author of plays for children, died of a complication of diseases Dec. 21, at her home, 665 St. Mark's Avenue, Brooklyn. For many years he conducted the Wentworth School of Expression.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

"ELECTRICIAN."—We have no address for Arthur Beckman on file and cannot tell you how to locate him. (2) Yes, you might try the Electricians' Union.

MARIE S, "Oldtimer."—It is impossible to give you the addresses of all the motion picture studios you wish. In the DRAMATIC MIRROR Date Book you will find a partial list of studios, with their addresses.

J. M. G., Chicago.—Harry Lauder made his first professional appearance with a concert company at Lanarkshire, Scotland. After a while he became well known in the provinces, and when he was about twelve years old he played in London. He first came to America in 1906. (2) Mrs. Patrick Campbell came to the United States under the management of Liebler and Co. in 1901 and played a six months' engagement in repertoire.

W. T. K.—Brett Page's "Writing for Vaudeville" is published by the Home Correspondence School, Springfield, Mass. It was reviewed in the Christmas vaudeville number of THE MIRROR. (2) It was Bessie Barriscale and not Jessie Bonstelle who played the leading role in "The Bird of Paradise," created in New York by Laurette Taylor. Miss Barriscale first played the role at the play's tryout in Los Angeles. Later she succeeded Miss Taylor.

J. T. MAXWELL, Brooklyn.—Paula Marr (Mrs. William Collier) appeared in the following plays: "The Patriot," "The Man from Mexico," "A Lucky Star," "I'll Be Hanged if I Do," "The Dictator," "Take My Advice," and "Never Say Die." (2) The juvenile performance of "Alias Jimmy Valentine" was given at Wallacks Theater, New York city, on March 18, 1910, and Pomander Walk" on April 20, 1911. (3) Some London newspapers are the *Times, Telegraph, Chronicle, Post, Mail and Globe.*

DOUGLAS AND NAYLOR, N. Y. C.—Corliss Giles was born in Providence, R. I. His first appearance on the stage was made with the Castle Square Stock, Boston. He has played with stock companies in Lowell and Fall River, Mass.; Stapleton, S. I.; the Catherine Countiss in Grand Rapids, Mich.; the Marlowe Stock, Chicago; the Keith, Cleveland; the Lyric, Minneapolis; the Princess, Des Moines, and the Davis, Pittsburgh. He played in "Quincy Adams Sawyer," "Carolina" and "The One Woman." He is now in "The Ware Case."

JAMES C. KANE, Brooklyn.—"The Clansman" was given in New York city at the Liberty Theater on Jan. 8, 1906, with the following cast: George B. Jackson, Albert Lovern, Samuel Hyams, Henry Riley, John B. Hymer, De Witt C. Jennings, Joseph Woodburn, J. F. Chaille, J. E. Miller, Robert Gibson, M. J. Jordon, Jeffreys Lewis, Holbrook Blinn, Joseph Wheelock, Sr., Frances Shannon, Grayce Scott, Jeanne Madeira, Fred Kley, Georgia, Welles, Gretchen Dale, Ruth, Hart, Grena Bennett, A. H. Symmons, Sydney Ayres, Austin Webb, James Grady, Joseph Woodburn, Murray Woods, Harry Mainhall, James J. Ryan and John Nichols. (2) Write to the Fox Film Co. for information concerning "The Song of Hate."

B. F., Cincinnati.—John Drew was Lord Lumley ("The Mummy") and Guy Standing was Signor D'Orelli ("The Humming Bird") and Margaret Dale was Lady Lumley in "The Mummy and the Humming Bird." (2) Emily Stevens made her stage debut in "Becky Sharp." Some of the plays she appeared in as a member of Mrs. Fiske's company are: "Tess of the D'Urbervilles," "The Unwelcome Mrs. Hatch," "Divorcons," "Mary of Magdala," "Becky Sharp," "Hedda Gabler," "Leah Kleschna," "The Eyes of the Heart" and "The New York Idea." She played with George Arliss in "The Devil" and in "Septimus," with Holbrook Blinn in "The Boss," with Robert Lorraine in "Man and Superman," and in "Not for Sale," which was later renamed "The Cradle Snatcher." In 1913 she played in "To-Day." Miss Stevens is now appearing in "The Unchastened Woman" at the Thirty-ninth Street Theater. (3) Pauline Frederick will appear in motion pictures under Famous Players' management for an indefinite period.

THE HOLIDAY PLAYERS

Organization Formed to Give Operettas at the Bandbox

An organization has been formed under the name of the Holiday Players to present seasons of operetta at holiday times. The performances of the Players will be given in the Bandbox Theater but will be in the afternoons so as not to conflict with the performances of the Washington Square Players.

The organization will present programmes only at holiday times. Its first bill was given from Dec. 27 to 31, and consisted of two operettas, the music of which was by Carl Wilmore. In the cast were Mildred Morris, prima donna. At Easter an operetta, the libretto of which was written by Mrs. Lars Anderson, will be presented.

ROSE STAHL IN NEW PLAY

To Appear in "Moonlight Mary" by George V. Hobart

Under the management of the Henry B. Harris Estate, Rose Stahl will shortly appear in a new comedy by George V. Hobart, entitled "Moonlight Mary." The chief figure in the play is a novelist and short story writer. In the development of the plot the writer assumes the character of Moonlight Mary, the heroine of her story, and in order to obtain atmosphere, tries to do the things which she has made Moonlight Mary do.

PAUL DICKEY TO WED

Playwright to Marry Inez Plummer, Leading Woman of His Farce "The Last Laugh"

The engagement has been announced of Paul Dickey, the playwright, to Inez Plummer, the actress, who was recently seen in the leading role of his farce, "The Last Laugh." The date of the wedding has not been set. Mr. Dickey is now in California directing productions of motion picture plays. Miss Plummer is visiting her parents in Syracuse.

MISS GEORGE'S NEXT

"School for Scandal" to Follow "Major Barbara" at the Playhouse

As the next play in her repertoire of comedies at the Playhouse, Grace George will present Sheridan's "The School for Scandal." The revival of it will not take place for several weeks, owing to the popularity of "Major Barbara." Miss George will, of course, play Lady Teazle, while Louis Calvert will probably have the part of Sir Peter.

FORMER ACTRESS KILLED

Mrs. Mabel Egan, formerly Mabel Rowley, was instantly killed by a Subway train at Grand Central Station on Tuesday night, Dec. 21. She was returning from the theater with her husband, Edward H. Egan, assistant manager of the Brighton Beach motordome, when she was caught in the crowd and pushed from the platform. Her husband was badly injured in trying to save her and was removed to Flower Hospital in a critical condition.

Mrs. Egan was on the stage for several years, for some seasons being a member of the "Ben Hur" company. She met her husband, then an actor, while with the organization.

Burial took place in Binghamton, N. Y.

REHEARSE "MASKED MODEL"

"The Masked Model,' 'a new operetta, with book and lyrics by Harry B. and Robert B. Smith and music by Carl Woess, has been placed in rehearsal under the direction of T. Daniel Frawley and Julian Alfred. The cast includes Frank Doane, John E. Young, Thomas Conkey, Eugene Revere, Katherine Galloway, Richard Temple, Adele Ardsley, Ethel DuFre Houston, and Lillian Concord.

AGAIN TO MANAGE TRENTINI

Emma Trentini will return to the management of Arthur Hammerstein this season. Her last appearance in New York was made in "The Peasant Girl," under the direction of the Shuberts. Previous to that engagement she appeared under Mr. Hammerstein's management in "The Firefly" and "Naughty Marietta."

Miss Trentini, who is now at her home in Mantua, Italy, accepted the Hammerstein contract last week by cable. She will leave for New York in two weeks.

NEW PLAYS IN "WHITE LIST"

The Catholic Church announces the following additions to its "White List" of plays: "Inside the Lines," "The White Feather," "The Show Shop," "Seven Keys to Baldpate," "The Bubble," "Under Fire," "Young America," "The Boomerang," "Rolling Stones," "Treasure Island," "Hit-the-Trail Holliday," "Rosalind," "Our Children," "Ill-Starred Bobbie," "Abe and Mawruss," "Our Mrs. McChesney," "Hobson's Choice," "The Chief," "Our American Cousin," and "The Road to Happiness."

CHICAGO OPERA COMING HERE

Cleofante Campanini, director of the Chicago Opera Company, is reported to have made definite arrangements to take the organization to New York immediately upon the close of the Chicago season.

K. & E.-HILLIARD SPLIT?

Actor Will Present Play of Racial Theme in New York Under His Own Direction, It Is Reported

It is reported that Robert Hilliard, who is appearing on tour in "What Became of Deegan Folk," a play of racial theme, and Klaw and Erlanger, his managers for several seasons, have come to a parting of the ways owing to the insistence of the actor upon presenting the play in New York. When the play is brought into New York it will be performed, it is said, under the exclusive management of Mr. Hilliard. Wherever the drama has been acted it has proved a sensation because of the frank and unconventional treatment of its theme. THE MIRROR'S Baltimore correspondent said of the play in a recent issue: "It is the daring bit of writing we can recall to memory." It was first played in Buffalo on Nov. 25, under the name of "The Pride of Race." The play is a dramatization by Michael L. Landman of a story by Wallace Irwin and concerns a taint of negro blood in Deegan Folk. When he informs his father of his approaching marriage the senior Folk discloses the skeleton in the closet in the shape of an ancestor who married a free woman, a half negro, thus making him one-sixteenth negro. The younger Deegan's physician tells him, upon consultation, that there is about one chance in a million that any offspring born to him will be black. Thereupon, he resolves to keep the secret. When a child is born later it is found that it is black. The mother, a Southern woman by birth and instinct, revolts, and refuses to forgive her husband, and he leaves for a Cuban plantation with the child, where it grows to a vigorous and intelligent young manhood.

In Mr. Hilliard's supporting cast are Kathlene MacDonell, De Witt C. Jennings, Frank Kemble Cooper, Minna Gale Haynes, and others.

CASTLE POSTPONES TRIP

Dancer to Dance Again in New York Before Sailing for the Front

Vernon Castle has postponed the date of his sailing for England and will again appear in New York in dances with his wife. Those whose reliability cannot be questioned are frank in stating that, in all probability, Mr. Castle would never go to England to join the aviation corps of the British army, but would resume his position on the stage in this country with his wife.

"BUNNY" AT HUDSON

New Play by Austin Strong to Follow "Under Fire" January 4

A new comedy by Austin Strong, entitled "Bunny," will follow "Under Fire" as the attraction at the Hudson Theater. The premiere will take place Monday, Jan. 3. The play is being produced by the Henry B. Harris Estate, and Lewis S. Stone will play the leading role.

MARGERY MAUDE TO WED

Announcement is made of the engagement of Margery Maude, daughter of Cyril Maude, the English actor, to Thomas Achelis, who is known on the stage as Paul Gordon. The two are appearing with George Arliss in "Paganini," a play by Edward Knoblauch, which is being presented on tour.

Miss Maude first came to this country two years ago, when her father gave a season of repertoire at Wallack's Theater. Her mother is Winifred Emery, an English actress.

Mr. Achelis is the son of John Achelis, of the New York firm of Frederick Vietor and Achelis. Upon his graduation from Yale he went on the stage. He made his debut in "Romance" and subsequently appeared in "Prunella," "Kitty Mackay," "John Gabriel Borkman" and "Moloch."

DEATH OF LLOYD BINGHAM

Lloyd Bingham, theatrical manager and husband of Amelia Bingham, died in a hospital in Christiania, Norway, on Dec. 21, of pneumonia, contracted aboard Henry Ford's peace ship, the *Oscar II*.

Mr. Bingham had a varied career. He had been an actor, broker, stage director and manager. He was born in Ohio about fifty years ago, and entered the theatrical profession at the age of twenty-three, playing small parts with the Melville Stock company. On one of his tours he met Amelia Smiley, whose father was a hotel keeper in Hicksville, O. They were married and he retired from the stage to engage in the stock brokerage business.

His theatrical activities include the managership of the Bijou Theater, New York, for a period of five years. It was in this play house that Miss Bingham appeared in some of her greatest successes. Mrs. Bingham is at present playing with William H. Crane in "The New Henrietta" on tour.

It is said that Mr. Bingham went with the Ford peace party against the wishes of his wife.

DEATH OF CHARLES CHRISDIE

Charles Chrisdie, one of the oldest theatrical costumers in this city, died suddenly Dec. 20, of heart disease. He was seventy-four years old.

Mr. Chrisdie went on the stage when a boy, and fifty years ago was the partner of George L. Fox, a noted clown and pantomimist. In 1872 he left the stage to become a costumer, and established himself on the Bowery. He is survived by a son, Charles.

SHUBERTS GET EYSLER WORK

The Shuberts have acquired the American rights to "When Two Love" an operetta by Edmund Eysler which has just been produced in Vienna. Mr. Eysler is the composer of "The Blue Paradise" at the Casino Theater.

TO PRESENT "COPY"

Kirah Markham, Rupert Harvey and Erskine Sanford, all members of Emanuel Reicher's company, will present a short play, "Copy," in New York next month.

MAY BAR ENGLISH ACTORS

British Gov't Not to Allow Subjects of Military Age Here to Return, is Reported

It is reported along the Rialto that the British Government will refuse to allow English actors of military age now resident in this country to return to their native land unless they answer the call to arms by Jan. 1.

Since Lord Derby's enlistment plan failed to bring the number of recruits wanted for the Spring campaign, it is believed that conscription will be resorted to shortly after the New Year's. In this event all Englishmen over the age of eighteen will be called to the colors. Those who are resident of another country and who do not respond will not be permitted to enter any part of the United Kingdom or its possessions, unless they have in the meantime taken the precautionary steps to become citizens of another country.

FROHMAN-BELASCO PLAY

"Oklahoma" by George Scarborough to Be Jointly Produced

"Oklahoma," a drama of the West by George Scarborough, has been selected as the first of this season's joint productions by the Charles Frohman Company and David Belasco. Rehearsals have begun under the direction of Mr. Belasco and the cast includes John Miltern, William Courtleigh, Lowell Sherman, Curtis Cooksey, Edward L. Snader, H. J. Carleton, George West, Leonore Ulrich, Isabel O'Maddigan and Ethel Benton. The first performance will be given about the middle of January at the Hollis Street Theater, Boston.

"Oklahoma" is said to be a new version of "The Girl," a play by Mr. Scarborough, which was tried out by Mr. Belasco last Spring.

THE CRITERION AGAIN

Playhouse Which Has Been Showing Films Will Return to the Legitimate Field

The Criterion, which, under the name of the Vitagraph Theater, has been showing motion pictures for two years, is to return to the legitimate field. On Feb. 1 the Vitagraph Company's lease on the theater will expire and the house will revert to its owners, Messrs. Klaw and Erlanger.

Under its former name, the Criterion, the theater will be reopened as a legitimate house on Feb. 7 when James K. Hackett and Viola Allen will appear there in their production of "Macbeth."

PHILHARMONIC PROGRAMMES

The Philharmonic Society will present an all-Wagner programme Sunday afternoon, Jan. 2. The orchestra is preparing for an active January season. Among the programmes planned are the Richard Strauss performances and the Bach-Beethoven Festival, the latter in conjunction with the Oratorio Society of New York. During the Festival the Bach "Magnificat" will be conducted by Louis Koemmerich and the "Ninth Symphony" will be produced under the leadership of Josef Stransky.

IN "MARGARET SCHILLER"

Rehearsals have begun of "Margaret Schiller," the new Hall Caine play in which Elsie Ferguson is to appear. In the supporting cast are Norman Trevor, Eileen von Biene, Merceita Esmonde, Edward Waldmann, Grace Carlyle, Gareth Hughes, Paul Doucet, Leslie Palmer, Norton Cooper, Lewis Sealy, and Douglas Paterson.

VALESKA SURATT IN DRAMA

Valeska Suratt, who closed her vaudeville tour recently in Milwaukee, has accepted a play, entitled "The Designing Mrs. Despard," in which she will appear under the direction of Frederick McKay.

TREE HERE IN MARCH

Sir Herbert Tree, who is enroute to California to act in motion pictures of Shakespeare and other plays, has announced that he will return to New York in March to present a series of Shakespeare's plays, in conjunction with the tercentenary celebration of the poet's death.

ON THE RIALTO

A GREETING.

Faith, but his tongue-twist was queer!
(Her eyes were bewitchingly blue.)
He meant to say, "Happy New Year,"
He really said, "*Happy Near You*"!

STELLA WEILER-TAYLOR.

HAMILTON, O.

♣

Among the "coming attractions" which the programme of the Grand Opera House in Tulsa, Okla., announces are: "On Trail," Louie Manning in "The Bubble," and Forbe Robinson in "Moving the Third Floor Back."

♣

Emanuel Reicher, whose notable production of "The Weavers" at the Garden Theater is one of the notable events of the early theatrical season, takes issue with the critics who complained of his hesitancy of speech in interpreting the character, Old Ansorge.

"Some of the reviews stated that I appeared to be 'fishing' for lines," said Mr. Reicher. "This is partly true. Old Ansorge is 'fishing' for lines, but not I. The old weaver is seeking words to express his feelings, but his mind is slow working and speech to him is difficult. Accordingly, when he attempts to talk he stammers and hesitates. It is the character as he was drawn by Hauptmann and as he has always been played by me."

♣

A new song which bids fair to outrival "Tipperary" in popularity has cropped up in London. But, unlike "Tipperary," it does not concern itself with anything remotely relating to war. Instead, it treats ridiculously that persistent craze, Charlie Chaplin. Listen to the words of the chorus:

"When the moon shines bright on Charlie Chaplin,
His boots are cracking
For the want of blacking,
And his little baggy trousers they want mending,
Before they send him
To the Dardanelles."

A small boy living in Leyton, a suburb of London, is said to have written the words, not only because his father was at the Dardanelles and he wanted to sing something about that zone of hostilities, but because he felt that small people like himself wanted to get away from the serious side of the war.

♣

LONDON (*Special*).—Alfred Butt, the theatrical manager, who lately returned to London after a play-hunting trip in America, applied to the magistrate at Marylebone Police Court recently to sign a green form for him, as he wanted to go to Paris on business. In reply to a question from the court, Mr. Butt said: "I have important building interests in Paris, which necessitates my presence there."

"But I want evidence of that," said the magistrate.

"What kind?" asked Mr. Butt.

"It depends what evidence you can give me," replied the magistrate.

"I have to meet the landlord," declared Mr. Butt.

"That is not sufficient," said the magistrate. "I shall not sign the paper. You have not presented yourself for examination under Lord Derby's scheme. You simply say you want to go to Paris on some private business."

"Very well," said Mr. Butt, and left the court. Shortly afterward he returned, and stated that in view of what the magistrate had said he had been to the recruiting office and obtained a certificate that he was medically unfit for military service. The magistrate then signed the green form.

TYNAN PLAY PRODUCED

Brandon Tynan's romantic Irish comedy, "The Melody of Youth," was produced last night, New Year's Eve., in Stamford, Conn., by Hackett and Tyler. The author played the leading role. Others in the cast were George Giddens, Haidee Wright, Lily Cahill, Walter Walker, William J. Kelly, Alice Gail, Helen Evily and Mart J. Cody.

APPRAISE BARNUM ESTATE

An appraisal of the estate of Phineas T. Barnum just filed at the transfer tax office, shows that the circus man left an estate worth $1,222,468. His wife, now the Baroness Nancy Barnum d'Alexandry Orengiani, of Paris, was left an annuity of $40,000. The principal of the fund set apart for her benefit amounts to $597,468.

THE FIRST NIGHTER

"KATINKA"

Musical Play by Otto Hauerbach. Music by Rudolf Friml. Staged by Frank Smithson and Produced by Arthur Hammerstein. Forty-fourth Street Theater Dec. 23.

Varenka	Nina Napier
Petrov	Albert Sackett
Ivan Dimitri	Samuel Ash
Boris Strogoff	Count Grimaldi
Katinka	May Naudain
Tatiana	Norma Mendoza
Thaddeus Hopper	Franklyn Ardell
Russian Dancers	May Thompson Edmund Makalif
Knopf	W. J. McCarthy
Abdul	Daniel Baker
Arif Bey	Ed. Durand
Halif	A. Robins
Olga (Nashan)	Edith Decker
Mrs. Helen Hopper	Adele Rowland
A Spy	Harry Clinton
Pierre	Gustav Schultz
Dancer	Helen Kroner

Act I.—Villa of Boris Strogoff at Yalta, Russia, on the Black Sea. Time—Just before the war. Act II.—A street in old Stamboul, Turkey. Act III.—A cafe, Turkoise-in-Vienna, Austria.

This proved to be one of the most ambitious offerings of the season and in no way second to any of the former productions of Mr. Arthur Hammerstein, who clings faithfully to Mr. Hauerbach as his librettist and Mr. Friml as the provider of his scores. The combination is a happy one, even though the blasé first-nighter always finds more to admire in the former's consistency of story as the underlying basis of his librettoes than in his wit, and in the latter's superb technical treatment of his scores than in his fund of melody. As a production, scenically considered, in richness of costuming, in the regard paid to voice and the completeness of the orchestra as well as the richness of the orchestration, "Katinka" fulfills every claim and makes a strong appeal to most lovers of musical comedy. It is among the most beautiful performances seen on Broadway in a decade.

The music is somewhat lacking in originality, and while every number has a swing and go calculated to stir the blood by its spirited tempo, the principal number is a bold revamping of one of Mr. Friml's former hits, and is repeated an infinite number of times to a fatiguing degree. The plot is romantic rather than comic, and a good deal of the comedy is more or less a detached element of the story. Excellent humor is provided by Adele Rowland in a rollicking part in which she is given ample opportunity to be seen at her best, and an unqualified artistic hit is scored by Samuel Ash with one of the best tenors yet heard in light musical offerings. He makes a fine, manly impression and acts almost as well as he sings. In addition the company has the benefit of the resonant bass voice of Count Grimaldi and the very pleasing soprano of May Naudain; so that, with the large orchestra, the performance vocally as well as technically is considerably above the average and in a class with "The Lilac Domino" and Mr. Hammerstein's other well-remembered productions of the past three or four seasons. A number of excellent specialties are introduced, notably some good dancing by May Thompson and Mr. Makalif, and an act entitled "The Walking Music Store," by A. Robins.

The play takes its title from the heroine, who is that day married to Boris Strogoff and makes grand entrance in bridal robes to the accompaniment of a resounding wedding march that is fine musically but lacking in nationalistic color. Up turns Ivan Dimitri, the manly young officer from whom she was parted by a misunderstanding, and who has not forgotten her and only now learns the truth that she still loves him and has married Boris only from a sense of duty.

A rapid-fire American, friend of Ivan, named Hopper, who has a devoted wife expecting him in Constantinople, is made acquainted with the facts, and with the connivance of a trusted household steward helps Katinka to escape to the Turkish capital by passing her off as his wife. Here he gets into hot water with Mrs. Hopper, from whom he has tried to conceal his adventure, but who soon has her suspicions confirmed that her husband traveled with Katinka as his wife. As Loris and his friends are in hot pursuit of the fugitives, Hopper arranges to have Katinka enter the harem of Arif Bey as a dancing girl in order to hide her from Boris, but by a misunderstanding Arif Bey admits Mrs. Hopper to the harem under the impression that he is bestowing this privilege upon Katinka, and when Mrs. Hopper is shown the check which her husband gave Arif to seal the bargain, she believes that he has sold her into Turkish bondage and waxes wroth at her distressed spouse.

The third act brings all the characters together again at the sumptuous Cafe Turkoise in Vienna, where Katinka has been taken as one of the dancing girls selected by Knopf, the proprietor of the cafe, and where Mrs. Hopper likewise turns up as the center of attraction of a group of young admirers, to the keen chagrin of her jealous husband. After paying him off with interest for his apparent indifference by outrageously flirting with the quartette of beaux who worship at her feet, and Edith Decker has revealed herself as the lawful wife of Boris Strogoff, thus annulling his marriage to Katinka, the Hoppers are reconciled and Katinka gets her beloved Ivan.

The part of Hopper is well presented by Franklyn Ardell, and While Miss Nauvain is wholly charming in the title role, Miss Rowland makes the part of Mrs. Hopper the conspicuous feature of the performance by her dash and personal magnetism. Edith Decker, too, makes her role stand out by her good work as a singer and player, while the part of Arif is in the competent hands of Edward Durand, and Helen Kroner presents a dance in the third act which is interesting.

"VERY GOOD EDDIE"

Musical Comedy in Two Acts and Three Scenes; Book by Philip Bartholomae and Guy Bolton. Lyrics by Schuyler Green. Music by Jerome Kern. Founded on the Farce, "Over Night." Produced by the Marbury-Comstock Company, Princess Theater, Dec. 22.

Steward on *The Catskill*	Benjamin F. Wright
Monsieur De Rougement	James Lounsbery
Purser on *The Catskill*	Lew Fullerton
Dick Rivers	Oscar Shaw
Madame Matroppo	Ada Lewis
Elsie Lilly	Anna Orr
Eddie Kettle	Ernest Truex
Georgina Kettle, his wife	Helen Raymond
Magazine Girl	Georgia Speltvin
Percy Darling	John Willard
Elsie Darling, his wife	Alice Dovey
West Point Cadet	Guy Kendall
Al. Cleveland, clerk at the Rip Van Winkle Inn	John E. Hazzard
Victoria Lake	Julia Mills
Chrystal Poole	Tess Mayer
Lily Pond	Bessie Kelly
Belle Fontaine	Arline Chase
Flo Tide	Helen Bond
Virginia Spring	Dorothy Silvia
Always Innit	Helen O'Day
Carrie Closewell	Genevieve Williment
Funnie Rekkod	Louise Cook
Munnie Duzzyt	Mary Louise Morrison
Gay Ann Giddy	Dorothy Nita
E. Z. Morrels	Katherine Rahn
Tayleurs Dummie	Carl Wadsworth
Fullern A. Goat	Merton Wood
Dyer Thurst	Herbert Hoey
Rollo Munn	Sedgewick Draper
Watt Pumkyns	Stuart Gillmore
Dustin Stacks	Harry McKenna

Act I.—Deck of the Hudson River boat, The Catskill. (One Summer afternoon.) Act. II.—The Rip Van Winkle Inn.

Those who enjoyed Mr. Bartholomae's farce, "Over Night," will not be sorry to see it again in a musical form with the accession of a number of pretty girls and several interesting dancers. It is a light form of entertainment, musically as well as dramatically, but it is a joyous performance in rapid tempo and that "gig" which is the life of a musical comedy of the ultra modern pattern. The plot deals with the adventures of two newly-married couples who take passage on a day-line steamer on the Hudson for their honeymoon and are separated so that Eddie Kettle, who is married to Georgina, becomes mixed up with Elsie, who has just married Percy Darling, and the two are forced temporarily to pass as man and wife. Mrs. Kettle and Darling, in the meantime, are supposed to be marooned somewhere around the first station or starting point of the boat, until they turn up again in the last scene at the Rip Van Winkle Inn, the leading hostelry of the first landing where the abandoned infants can touch shore.

The embarrassing situations in which the young couple are placed at different periods of the action are well exploited, and much amusement ensues from the constant mistakes of which they are the unwilling victims, though at no time do the authors venture to go to the limit of the opportunities afforded them for that equivoke which the story suggests.

The performance is notable for the brilliant team work of Ernest Truex and Alice Dovey as the two babes in the woods. Considerable incentive for laughter is afforded by the discrepancy in the size of Truex and Helen Raymond, acting the part of his lawful wife, and Miss Dovey and John Willard, who have that day been lawfully tied in the holy bands of wedlock; but as most of the action is between Mr. Truex and Miss Dovey, the interest centers in this enchanting pair of innocents. There is no need of certifying Miss Dovey's high standing in musical comedy as a most dainty little ingenue with a delightful voice; suffice it to say that she has never been seen to better advantage. As for Mr. Truex, it was only a few months ago that he attracted attention by his intensity in the emotional role of a remorseful young criminal in "Outside the Door." The astonishing feature of his present role is that he makes quite as good an impression as a light comedian, and his droll singing one of Kern's best comedy numbers, "When You Wear a 13-Collar," places him among the foremost of singing comedians in spite of the fact that vocally he hasn't much to boast of. With Miss Dovey he is quite the feature of a light, breezy, entertaining performance guaranteed not to make undue demands on the intelligence of the tired business man.

John E. Hazzard contributed freely to the general good impression by his impromptu comedy work as the clerk of the Rip Van Winkle Inn, as does Ada Lewis in her reliable way, as the chaperone of a bevy of pretty girls. They have one of the song hits of the performance. Oscar Shaw is prominent in the cast, and with Miss Orr has a full share in the singing, dancing and acting features of the evening, while Guy Kendall proves himself a graceful dancer. Helen Raymond and John Willard both score in their respective parts.

"RUGGLES OF RED GAP"

Farce-Comedy by Harrison Rhodes from a story of the Same Name by Harry Leon Wilson. Produced by the Messrs. Shubert at the Fulton Theater, Dec. 24.

Mrs. Floud (Mrs. Effie)	Louise Closser Hale
Mrs. Belknap-Jackson	Lucile Dalbery
Mr. Belknap-Jackson	Lynn Pratt
Cousin Egbert	Frederick Burton
Walter	John Kelly
Hon. George Vane-Baselngwell	George Hassell
Senator James Knox Floud	James C. Malaidy
Manager Hotel Castiglione	Frederick Osborne
Mrs. Kenner (Klondike Kate)	Jobyna Howland
Alfred Ruggles	Ralph Herz
The Earl of Brinstead	Arthur Laceby
Messenger	Irving Jackson
A Girl Helper	Ray Hartley
A Messenger	Dickie Kendall
A Messenger	Alma Hawley
Girl Helper	Kittie Berg
Barber	Gus Verace
Proprietor of a Booth	John Hamilton
Waiter	Adrian H. Rosely
Flower Girl	Marie Vernon
First French Soldier	Billy Groves
Second French Soldier	Homer Potts
A Cabman	Francis Gaillard
Jeff Tuttle	Fred W. Strong
Post Card Man	Austin Miller
A Street Singer	Harriet Kneitel
Girl Selling Songs	Minnie Hart
Mrs. Judson	Josephine Drake
Watterman	Philip Dunning
Mrs. Pettingill	Jessie Ralph
Mrs. Judge Ballard	Adelaide Cumming
Miss Beryl Mae Watson	Viola Bowers
Mrs. Hartman	Marion Puller
Mr. Hartman	Louis Arno
Ed. Perkins, society reporter	James Boyle
Miss Frances Coolbrith	Caroline Oden
Mrs. Elmer J. Brown	Leslie Marion
Mrs. Dawson	Grace Newton
Hat Boy at the United States Grill	Harold Nelson

Act I.—Sitting room of Mrs. Floud's apartment, Hotel Castiglione, Paris. Act II.—An open place, Montmartre, Paris. Act III.—Library in Senator Floud's house, Red Gap. Act IV.—Lounge room at the United States Grill, Red Gap.

The latest comedy at the Fulton is a variation of Molière's familiar theme, "The Shopkeeper Turned Gentleman." In this case it is a valet to an English gentleman who by circumstances is translated into a sphere to which he was not born, but who accepts his apotheosis with the bland resignation of a true philosopher and lives up to expectations. He has, fortunately, the democratic social atmosphere of Red Gap to thank for a great deal of his rapid transition, but no more than his own intelligence and the supreme unconventionality of his American patron, Egbert Floud. There is a good comedy idea here, but evidently those who read Mr. Wilson's novel on which the play is founded have a certain advantage over those not so fortunate, in getting the full value of Ruggles's portrait as drawn by the novelist. As it is, the comedy, though lacking in brilliant high-lights, is fairly amusing with Ralph Herz in the leading role, and is attractively staged under the direction of Mr. Benrimo.

Ruggles is introduced to us as the "man" of the Hon. George Vane-Baselngwell, a "younger son" with improvident habits and wholly dependant upon his valet for the guidance of his daily life, from a supervision of his wardrobe to the management of his depleted exchequer. In Paris the Hon. George falls in with a group of newly-rich Americans, the Floud family, from Red Gap, and loses a considerable sum at a friendly game of draw-poker. Mrs. Floud takes an inordinate fancy to his valet, Ruggles, designing him to take Cousin Egbert in hand and make a gentleman of him. To this end she proposes to play the Hon. George for his valet. George loses and Ruggles obediently assumes his new duties attached to the person of Cousin Egbert. He succeeds in investing that untamed product of Red Gap with various outward signs of respectability, but not in changing his aversion to the formalities of society; and, invading the merry purlieus of Montmartre where Egbert meets up with one of his own tribe from Red Gap, Jeff Tuttle, after fraternizing freely with a French hack-driver, he informally puts the staid and respectful Ruggles on a social parity by getting him drunk and making him sing a song on top of a table.

Ultimately Ruggles arrives at Red Gap, where the ambitious and climbing Mrs. Floud has prepared everything for a grand levee. Through the zeal of a local reporter, who has found Ruggles in company with Cousin Egbert at a popular dispensary of red eye the night before, Ruggles is described as an English gentleman in the local press, and soon is the lion of the occasion in the society world of Red Gap, mistaken for an English army officer and petted accordingly. To save the situation and avoid becoming ridiculous in the eyes of her friends, Mrs. Floud is compelled to fall in with the mistake, and Ruggles finds himself suddenly cutting a big figure in his new environments. But the frugal lackey knows on which side his bread is buttered. He starts the United States grill, and prepares for a big opening, which is to be attended by the social world of Red Gap.

And about this time the Hon. George turns up with a stub pipe, one spat and other marks of painful neglect. Now every society woman insists on his company at table, but when the elder brother, the Earl of Brinsted, too, puts in an appearance, the rivalry threatens to ruin the United States grill, until Ruggles brings order out of chaos by practical strategy and allays all friction. He has meanwhile found his fate in the maid servant and the play ends as he introduces his prospective wife to his guests.

Mr. Herz is quietly amusing in the title-role and keeps well within the character. A distinct feature of the performance is the admirable acting of George Hassall as the Hon. George, a characterization of a silly-ass Englishman that will make Lawrance D'Orsay look to his laurels. Frederick Burton is thoroughly at home in the part of Cousin Egbert and all but lives it. Mrs. Floud is acceptably played by Mrs. Hale, and Klondike Kate is picturesquely as well as statuesquely personified by Jobyna Howland. Arthur Laceby is happy in the part of the Earl, and Jessie Ralph plays a good hand as Mrs. Pettingill.

"COCK O' THE WALK"

Comedy in Four Acts by Henry Arthur Jones. Produced by Charles Frohman at the Cohan Theater, Dec. 27.

Antony Bellchamber	Otis Skinner
Sir Augustus Conyers	Vernon Steel
Sir Roger Winch	Walter F. Scott
Sir Fisher Staynes	Walter Gibbs
Sir John Darrell	Frederick M. Conklin
Bishop of Barum	Kenyon Musgrave
Bishop of Sherbourne	John Rogers
Bishop of Malmesbury	Harry Dodd
Bishop of Silchester	John Gibbs
Mr. Bridle	Reginald Barlow
Clibbetts	Ernest A. Elton
Lobb	Harry Scarborough
Burcham	Richard Webster
Johanna Bridle	Janet Dunbar
Clara Fleckner	Enid Bennett
Pamela Gady	Rita Otway

Act I.—The managerial room of the Berkeley Theater, London. Act II.—The Riverlawn Hotel, Sunbury. Act III.—The managerial room of the Berkeley Theater.

The new play in which Mr. Otis Skinner is appearing at the Cohan Theater is not one of Henry Arthur Jones's strongest productions. It has more than two acts of rather weary business before it gets well under way, and then depends for its impression on an inquisition scene by a group of high churchmen which is apt to be better understood in London, but is rather unique because it takes place in an actor-manager's private office—for Mr. Jones takes us back into the field of the player, of "David Garrick," "The Crushed Tragedian," "Masks and Faces," "Frederic Lamaitre" and other plays in which there is a greenroom atmosphere, the trustful girl tempted by curiosity, and the chivalrous, devil-may-care, good-for-nothing actor who rescues her from an embarrassing situation and waives all thanks.

Save that such a role comes rather late, Mr. Skinner possesses ideal qualifications to impersonate the roystering, cock-a-whoop, careless player, Anthony Bellchamber, in Mr. Jones's comedy; and though the subject may lack novelty, Mr. Jones does not lack the ability to make his theme as interesting as one is justified to expect—less, perhaps, by the dramatic treatment than the fidelity of his portraiture. Almost every character is drawn with remarkable clearness, and as he seems to have taken several from London church as well as theatrical circles, his success is all the more a credit to him. There is a lack of concentration of interest in the central character, who is rich in promise rather than in performance, and does not quite make up a full-length portrait, and though Mr. Skinner throws a good deal of enthusiasm as well as individuality into his work, Bellchamber is hardly one of his happiest parts, merely because it is inconclusive.

Bellchamber is a drunken actor. Sir Augustus Conyers, now a London manager, has his first chance under him, but soon outgrew his provincial manager and rose to fame and fortune. Johanna Bridie is a foolish young matinee girl who worships Sir Augustus and importunes him for an interview. Bellchamber annoys Sir Augustus by his bland impertinence; and the great actor-manager dislikes to be reminded of his humble artistic origin, though all that Bellchamber wants is a chance to play a part in his former friend's company. He tears up a thousand pound check, with which Sir Augustus tries to buy him off, with the grandiose air of a duke.

Sir Augustus resolves to cure Johanna by inviting her to dinner at a wayside inn, to which he also invites her parents without apprising her of this fact. But the parents never get the letter, and the young girl appears at the rendezvous alone. Sir Augustus becomes interested in the innocent girl, and gives her a fatherly kiss, and this is seen by Clara Fleckner and Pamela Gady, the former a rival of Johanna, the latter a waitress at the inn. It is also witnessed by Bellchamber. The harmless little incident creates a scandal, and the bishop-patrons threaten to withdraw their names from the committee in charge of the forthcoming Shakespearean festival at which Sir Augustus is to appear. He summons the bishops and his brother-managers to a session to inquire into his guilt or innocence, and as Bellchamber keeps Miss Bridie in concealment, he has to agree to let Bellchamber play Othello to his Iago in order to induce him to produce Johanna at the trial. Miss Fleckner and Pamela testify against Sir Augustus, but Bellchamber and Johanna make out so strong a case for the defense that Sir Augustus is acquitted.

The last act takes us to the dressing-room of Bellchamber on the night of the performance. Already made up for Othello, he creates a veritable panic behind the scenes by appearing in a state of hopeless intoxication; but no sooner is Miss Bridie announced than he throws off his drunken torpor and shows that he has only been acting. Johanna is cured of her infatuation; she comes to greet her old friend and protector and to wish him success. Bellchamber gives her some solemn advice and dismisses her, and the next moment rushes out to prepare to strangle Desdemona.

Miss Dunbar is extremely interesting in the part of Johanna Bridie, sweet, dainty and tender, and Miss Otway scores in a splendid performance of the waiter girl with her cockney dialect. The characters of the bishops and knighted actor-managers are exceptionally well played, especially the Bishop of Sherbourne by John Rogers, Wal-

ter Gibbs appears in a startling mask of the late Henry Irving, and Walter Scott is capital in the role of Sir Roger Winch, manager of the Piccadilly Theater. The role of Sir Augustus is well played by Vernon Steel, and Mr. Elton is excellent as the business-manager of the Berkeley Theater, whose time is largely taken up with throwing Bellchamber out of the manager's office.

"PETER PAN"

Fantasy in Five Acts by Sir James M. Barrie. Revived by Charles Frohman at the Empire Theater, Dec. 21.

Peter Pan	Maude Adams
Mr. Darling	R. P. Carter
Mrs. Darling	Adele Prince
Wendy	Gladys Gillan
John	Donald McClelland
Michael	Dorothya Camden
Nana	Byron Silvers
Tinker Bell	Jane Wren
Tootles	Margaret Field
Nibs	Ruth Gordon
Slightly	Raymond Hackett
Curley	Elise Clarens
First Twin	Katherine Keppell
Second Twin	Angela Ogden
James Hook	R. P. Carter
Smee	Fred Tyler
Starkey	Wallace Jackson
Cecco	
Mullins	Byron Silvers
Noodler	James L. Carhart
Jukes	George Hubbard
Cookson	Douglas McLane
Blackman	Stafford Wilson
First Pirate	Willard Barton
Second Pirate	Gustave Strowig
Third Pirate	Stephan Wittman
Great Big Little Panther	George Hubbard
Tiger Lily	Marion Abbott
Liza	Elizabeth Kennedy

The Empire Theater is again faryland. Peter Pan and his band have flown back to their original home to extend good cheer at Christmas time to all who believe in them. Judging from the enthusiastic applause which they received on the opening night there are still a great many people in town who appreciate the eternal spirit of youth.

It is just ten years ago that "Peter Pan" was first performed in this country with Maude Adams in the leading role. In that period time has made no disillusioning marks upon it. It remains as beautifully sentimental and charmingly fantastic as ever.

Miss Adams again gave her lovely performance of Peter but newcomers are seen in the other roles. Gladys Gillan was rather disappointing as Wendy. R. P. Carter was a humorously-lugubrious Captain Hook. Adelaide Prince played Mrs. Darling, and the others were seen to advantage.

"STOP! LOOK! LISTEN!"

A Musical Comedy in Three Acts. Music and Lyrics by Irving Berlin. Book by Harry B. Smith. Staged by R. H. Burnside. Produced by Charles Dillingham at the Globe Theater, Dec. 27.

Owen Coyne	Walter Wills
Iona Carr	Olga Olonova
Nora Marks	Tot Qualters
Gladys Canby	Renee Smythe
Helen Winter	Julia Beaubien
May Knott	Flo Hart
Carrie Waite	Ethel Sykes
Gideon Gay	Frank Lalor
Page Boy	Helen Ellsworth
Mary Singer	Justine Johnstone
Mrs. Singer	Florence Morrison
Rob Ayers	James Doyle
Frank Steele	Harland Dixon
Gaby	Gaby Deslys
Abel Conner	Harry Fox
Lotta Nichols	Helen Barnes
Van Cortland Parke	Joseph Santley
Willie Chase	Florence Tempest
Vera Gay	Marion Sunshine
Anthony St. Anthony	Harry Pilcer
Lilia Kiliana	Blossom Seeley
Steward	James Curran
Violinist	Charles Tucker

Speaking in a charlesdarntonesque manner, "Stop! Look! Listen!" might be termed a revel in the Desiysian Fields. But it is distinctly the American idea of revel rather than the Roman—or even the French. There is no glowing, sensuous, extravagant appeal about it. It is wholly ragtime, noisy, overdone ragtime, from the opening chorus to the final number, which describes our only passion as "a fashion of snapping fingers."

Mr. Dillingham has unmistakably demonstrated his neutrality with his latest production. He has balanced the German ice ballet in his Hippodrome spectacle with the presentation of the French artiste, Gaby Deslys. For her return to the American stage from a triumphant engagement in England, Mr. Dillingham has called in three or four master mechanics in the theatrical industry in which we excel, the musical comedy. For music there is Irving Berlin, Professor Meritus in syncopation; for a "book," there is Harry B. Smith, dispenser of one of the choicest assortments of reliable jokes in this country; for a producer, there is R. H. Burnside, who can contrive effects that daze the most sophisticated; and for a designer, there is Robert McQuinn, who, studying at the feet of Urban, can turn out as beautiful stage pictures as his master. The last two deserve the chief credit for the success of the production. Mr. Burnside has never exercised his ingenuity to better effect, and Mr. McQuinn's scenes are, indeed, charming in their appeal to the imagination. His picture, "At the Farm," is a masterpiece of scenic art, with its quaint house basking in the afternoon sun, its picturesque touches of nature, and its banks of fleecy clouds.

Mr. Berlin has not fared as well as in "Watch Your Step." In fact, the whole production falls below the standard of last Winter's revue in the caliber of its cast, and in the excellence of its fun, as well as in the catchiness of its tunes. The music in "Stop! Look! Listen!" becomes indistinguishable after the first scene, and one reaches the street with a musical recollection most clear of a travesty on melodrama, which is obviously copied after the humorous burlesque of "Rigoletto" in "Watch Your Step."

Gaby has gained in assurance and method since her last appearance here. There is the same indiscriminate attention paid to millinery as before, however. No sooner is she off the stage than she is back in short time in some new headgear of Woolworthian height. She is as industrious as ever, whether singing with her delightful accent or dancing with Joseph Santley and Harry Pilcer. Mr. Santley provided an excellent foil for her, with his easy grace and pleasing manner.

Some one has wisely restrained Mr. Pilcer from overexerting himself, so that his efforts were practically confined to demonstrating a versatility in tumbling downstairs. The dancing honors went to Doyle and Dixon for their laughable representation of the liveliest constables this side of the Staten Island ambushes. Tempest and Sunshine, reunited after many years, scored in a flirtatious singing and dancing number. Harry Fox contributed most of the fun with the antics familiar to his vaudeville audiences. Harry Lalor worked hard as a tired business man, and Blossom Seeley sang in her best ragtime manner a song describing the fascination of the Hawaiian "Hula Hula."

The chorus was selected with an eye to comeliness. For once, the legs were not by Steinway.

"EIN VOLKSFEIND"

Ibsen's drama, "An Enemy of the People," was well presented at the Irving Place Theater, Dec. 15, with Richard Feist as Doctor Stockmann. The play is little known on the English stage, but practically every admirer of Ibsen has read it in his collected works, and has been impressed with the serious fate of the man who raises his voice in behalf of the good of society. It has a deep biological interest and is rich in philosophic conclusions.

Stockmann, who is the physician attached to the city baths, discovers that the water is polluted, and makes his discovery public. At once there is an outcry against him because the draining of the baths will consume time and money, and possibly divert patronage to another town. He is asked to recant, but refuses; he hires a public hall to fight his enemies, and he is howled down as an enemy of society. But he forces them to listen to some hard truths in spite of threats, in which his brother, the burgomaster, is foremost; he is deprived of his living, as are his friends, and, after seeing his house attacked, he decides, nevertheless, to remain as educator of a new generation which will not be governed by sordid greed. His conclusion is that the strongest man is he who stands alone.

Mr. Feist, save for a uniform, high pitch, which prevents him from scoring an effective climax, gave a masterly performance of the role of Doctor Stockmann, and Ernest Holznagel was capital as Stockmann's brother. The subsidiary characters, important as part of the whole, were excellently played by Ernest Robert, Grete Meyer, Ludwig Koppee and Willy Frey.

RUTH ST. DENIS

Ruth St. Denis began a series of matinee performances at the Hudson Theater on Monday, Dec. 27. Miss St. Denis is assisted by Ted Shawn and a company of dancers.

The initial programme was bizarre and interesting, a number of times revealing a keen imagery in conception and execution. The programme was divided into nature rhythms and exotic dances of Hawaii, Japan, ancient Egypt and India, besides including modern ballroom evolutions and fantastic dancing creations. Once Miss St. Denis herself introduced a little burlesque of the classic dance, thereby disclosing a real sense of humor.

Of Miss St. Denis's own programme, a quaint little Japanese dance, of a coquette preparing for a picnic; her Indian legendary dance of the peacock; an ancient Egyptian ballet of the tamboura; and "Radha," the Brahmanese dance of the five senses, stand out notably. Here is dancing that is more than mere picturesque posturing. There's depth, charm and vigor of expression, as well as moving drama.

The lighting effects are handled with discrimination. It is worthy of note that three eminent artistes are now giving a series of holiday matinees: Yvette Guilbert, Kitty Cheatham, and Miss St. Denis.

GAMUT CLUB MATINEE

"Making Dick Over," a comedy by Rose O'Neill and Edith Ellis, was produced under the auspices of the Gamut Club at the Candler Theater, Thursday afternoon, Dec. 23.

The Dick in question is an engaging but irresponsible young Englishman, and the play revolves about the efforts of his friends and relatives to make a business man of him. Their task seems hopeless, since Dick loses his home, almost ruins the business of his employer by buying stocks and pawns his personal effects in order to fly to Canada. In the end, Dick makes the others over.

Norman Tharp gave a pleasing performance of Dick. Mrs. Cecil Raleigh was excellent as a meddling aunt. Others in the cast were Bernice Golden, Anna Wynne, Mrs. Georgette Proctor, Eva Davenport, Beatrice Prentice, Walter Kingsford, J. Malcom Dunn, Charles Francis, Harland Tucker, and Charles Fleming.

ACTORS' EQUITY ASSO'N

Association Contracts Find Favor With Managers — More Claims Settled

At the last meeting of the Council held in the Association's rooms, Suite 608 Longacre Building, Dec. 20, the following members were present: Francis Wilson presiding, Messrs. Edward Connelly, Frank Craven, Albert Bruning, Frank Gillmore, Howard Kyle, Milton Sills and Charles A. Stevenson.

New members elected:

Margaret Fareleigh	Grace Reals
Helen Freeman	Fulton Russell
Phyllis Gilmore	Marshall Vincent
Wade Hampton, Jr.	Ethel Winthrop
Leslie Hunter	Beverly West
Rollo Lloyd	Allyn Lewis

The A. E. A. attorneys have been given the case of some members who were engaged recently for a new play, and after having rehearsed three weeks, were told the production was put off indefinitely. The delay is now hopeless. It is intended to press a claim for some measure of monetary compensation for the actors so wronged.

It is significant that a manager who has come to New York from Chicago, and whose family contains several widely known jurists and counsellors at law, has readily given A. E. A. contracts to the actors he has secured for a new production.

A verdict in full was rendered in favor of an A. E. A. member and against a conspicuous New York producer of musical travesties last Wednesday. The suit was based on a verbal agreement, and the trial was by jury. Written matter that was confirmatory of the actor's claim outweighed the oral testimony of the defendant and his supporters. Had his manager been amenable to reason or arbitration, he would have saved himself much time and considerable expense.

A case that was arbitrated in our Council room last Wednesday was another one based on a verbal agreement. A play was running in New York and one member of the cast was to leave his engagement. Another actor, who had assumed the same part for nine weeks in Chicago the previous season, was secured to act it again. He rehearsed five days and then the play was discontinued without allowing him to open. The actor claimed the manager had promised him two weeks employment, or the equivalent thereto. The manager would not admit this, but in view of the five rehearsals and considering the failure of the play, it was decided the actor should be paid one week's salary as the minimum of what was due him.

Because Christmas fell upon last Saturday, many actors and managers were asking whether the week beginning Dec. 13 or that of Dec. 20 should be regarded as "the week before Christmas." A few managers availed themselves of the doubt by paying half salaries the week of the 13th and laying off five days of the week following.

There could be no doubt, we think, in the case of a member who received this treatment whose contract contained the following clause:

"If for any reason whatsoever the party of the first part shall be unable to give a performance, or if the second party shall lose any performance because of sickness, or if the company shall be laid off and not play, then and in that event the party of the first part shall have the right to deduct from the salary of the said second party such a proportionate part for the day or days so lost as the latter bear to the whole week. The right to lay off the company is hereby reserved to said party of the first part at such times as may seem to him advisable, at which times no salary is to be paid. If performances are given during week before Christmas or Holy week, half salaries are to be paid."

The suave manager who operates companies under this safety valve used to be a stage performer himself.

Another old performer who employs actors for his numerous road organizations provides an addendum in his contracts by which the signers who do not voluntarily become members of the Actors' Fund shall have $2, the annual dues of that institution, deducted from their salaries. So far so good, but another clause provides that the manager will not pay return fares from the point of closing a season.

We take great pleasure in acknowledging a telegram received on Christmas Eve. It read: "May this Christmas be the merriest and its Yuletide the most successful for your association and all its members. (Signed) A. H. Woods."

By order of the Council,
HOWARD KYLE, Cor. Secretary.
GRANT STEWART, Rec. Secretary.

HALE IN LONDON PRODUCTION

LONDON (*Special*).—Robert Hale will be seen in the principal part of Irving Berlin's revue, "Stop! Look! Listen!," when it is presented by Alfred Butt at the Empire Theater.

MME. GUILBERT RECITAL

Yvette Guilbert who recently gave six song recitals at the Lyceum, began a new series at Maxine Elliott's Theater Sunday night. Later she will tour the West.

FRAWLEY REHEARSES PIECE

T. Daniel Frawley is rehearsing a new musical comedy which will shortly be produced under the title of "The Masked Model."

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NEW MUSICAL COMEDY

"My Hawkeye Girl" by Joe Howard to Be Produced in Chicago Easter Sunday

A new musical comedy by Joe Howard, entitled, "My Hawkeye Girl," will be produced at the Illinois Theater, Chicago, on Easter Sunday. The scenes of the piece are laid in Iowa.

Mr. Howard, who is the composer of "The Time, Place and the Girl" and many other musical comedies, is at present playing an engagement in vaudeville with Ethlyn Clark. Miss Clark will have the leading part in the new production.

TO REVIVE WAR PLAY

Paul Potter's "The Conquerors" to Be Presented with All Star Cast

An All-Star revival for the early Spring is planned of Paul Potter's "The Conquerors," a play based upon the Franco-Prussian war of 1866. "The Conquerors" was produced at the Empire Theater in the Fall of 1898 with a notable cast which included William Faversham, Viola Allen, the late Joseph Wheelock, Jr., Guy Standing, the late Blanche Walsh, Ida Conquest, the late Clara Bloodgood, May Robson, E. Y. Backus, George W. Howard, and the late Jameson Lee Finney. An effort will be made to secure as many of the original cast as are available.

"ROZPUSTILA NICOLETTA"

Under the general direction of Mr. Rudolf Prusa, the Bohemian Society on Christmas Day presented the three-act opera comique, "Nicolette," to a packed house under the above title at the Bohemian Theater, East Seventy-first Street. The work was translated from an English libretto of Frederick F. Schrader, music by Irenée Berge, by R. Prusa, and handsomely staged and costumed, with a full chorus, ballet and orchestra. A delightful performance of Nicolette was given by Madame Holubova, whose smartness and chic and happy abandon in the title-role contributed largely to the enthusiasm which the performance evoked. At the conclusion the curtain had to be raised a half dozen times and the final chorus repeated. The ensemble singing and general performance were excellent, and a number of the principals besides Madame Holubova earned well-merited applause, notably the comedians and the leading man in the baritone role, Messrs. Pasourek, Kauders, and Kraupner, respectively. Several repetitions of the work are scheduled for early dates, alternating with dramatic performances.

HIPPODROME CONCERT

Last Sunday night's concert at the Hippodrome was one of the most pleasing artistically of the season. Anna Pavlowa, assisted by Alexandre Volinine, was the feature of the programme. It was the first time that she had ever danced to a band accompaniment. Among her numbers were Tschaikowsky's "Pas des Deux" and the "Bacchanale," by Glazounow.

Of equal interest to music lovers was the first appearance outside of opera of Miss Tamaki Miura, George Baklanoff, and Jose Mardones, of the Boston Opera company. The Japanese prima donna was heard in a group of her native songs. Mr. Baklanoff sang some Russian folk songs and Jose Mardones rendered a group of Spanish songs. Sousa and his band and Orville Harrold, who sang in place of Riccardo Martin, who was indisposed, were well received.

ACTOR DIES SUDDENLY

CHICAGO (*Special*).—Thomas Graves, an English comedian in "Nobody Home," died in his dressing room at the Princess Theater during the performance Wednesday night, Dec. 22. An understudy was rushed on in his place and the audience was not aware of his death. The actor was stricken suddenly, shortly before the close of the last act.

In Memorium

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New Year's
JANUARY
1916

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ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—At the Lyceum Theater, Dec. 21, the Yale Dramatic Association again won the approval of a large number of Rochesterians. Oscar Wilde's comedy, "An Ideal Husband," was given. The people in the cast were Arthur C. Crunden, Dwight D. Winan as Mrs. Cheveley, Douglass Moore as Mabel Chiltern, Francis T. Weddell as Sir Robert Chiltern, Wm. A. Hanway as Lady Chiltern, Thomas W. Enright as Lady Markby, Oliver B. Jennings as the Duchess of Basildon, Alexander Wiley as Mrs. Marchmont, Allan B. Campbell as Vicomte De Nanjac, Everett B. Wilson as Phipps, Stanley W. Burke as the Earl of Coversham, and Huntington Lyman as Mason.

Christmas Day, Frances Starr, in "Marie Odile," at the Lyceum. "Bunny," Austin Strong's new three-act comedy, by Lewis Stone and his company, at the Lyceum, Dec. 27-29, possesses the quaint simplicity and charm of Dickens.

Hal Crane, a young Rochester actor, whose home is on Mount Pleasant Park, is at Loew's first half week Dec. 20, in "The Lash." It is a coincidence that Mr. Crane was also being seen on the screen of the Regent the first half of the week. His friends in Rochester thus had an opportunity of deciding whether they preferred him as a "movie" actor on on the stage.

To attend a theater for amusement and to come home with a brass bed, a step-ladder or a toy piano are experiences that some of the Family Theater patrons enjoyed through the medium of the feature act, "The Hicksville Christmas." So popular was this playlet and gift festival that the management continued it for the balance of the week, including Christmas Day.

"Help Wanted" at the Baker Dec. 27. Justina Wayne, the leading woman, was seen as Gertrude Meyer, a part she has played with two other stock companies. John Warner, the leading man, was cast as the stepson.

Miss Grace King, an actress at Loew's Theater, sold Red Cross seals from a booth in the theater foyer Wednesday and Thursday, Dec. 22, 23. Red Seal night at the Corinthian Friday night, Dec. 24, when the leading principals of the "U. S. Beauties" disposed of the seals, making their sales through the audience. The sales were made by Misses Alice Brady, Gertrude Summers, and Miss Harris. May Irwin at the Lyceum, Dec. 30-Jan. 1, in "33 Washington Square."

BOB HOGAN.

PALMETTO AMATEURS' PLAY

SUMTER, S. C. (*Special*).—Academy of Music (Abe Ryttenberg, manager): The theatrical world in Sumter seemed to have found a Winter nest and gone to sleep for a month, but the spirit of the Christmas season has awakened the Muse and several good shows are scheduled for the near future.

The only real theatrical event of note during November was the presentation of "Fifi of the Toy Shop" by an amateur cast of nearly two hundred, consisting of Sumter's prettiest girls from tiny six-year-old tots to the debutantes of the season. The principals showed remarkable talent and the fancy dances were splendidly carried out in all details. This play was given under the auspices of the Daughters of the Confederacy, and under the direction of George E. Shaw, of Chicago, who deserves much favorable comment for the creditable success of his efforts. The capacity audience was most enthusiastic.

"The Squaw Man" was booked here week Dec. 1, but failed to put in an appearance.

The Redpath Lyceum has had two excellent attractions lately in their course of entertainments, both lecturers, but of a widely different nature, Thomas Brooks Fletcher gave his famous "The Tragedy of the Unprepared" and held his large audience spellbound for two and a half hours by his startling statements and dramatic delivery. Mr. Fletcher has been heard in Sumter before and is always welcomed by an enthusiastic audience eager to hear his accounts of interesting facts and theories. The other Lyceum attraction was Alton Packard, who illustrated his humorous stories by sketches and songs and proved himself to be a most amusing entertainer. "September Morn" was shown here Dec. 17 to a small and boisterous audience.

Nat Goodwin in "Never Say Die" was booked for Dec. 21, but canceled owing to his desire to spend the holidays at his home. "Everywoman," with Miss Edna Cooper in the lead, Dec. 23; "Safety First," Dec. 31; "When Dreams Come True, Jan. 13. R. S. F.

PITTSBURGH, PA.

PITTSBURGH (*Special*).—"Polyanna," headed by Patricia Collinge, drew good houses at the Nixon, Dec. 20-25. Herbert Kelcey and Effie Shannon and a splendid cast gave good support. Henry Miller and Ruth Chatterton, in "Daddy Long Legs," Dec. 27-Jan. 1.

The Alvin was without a book Dec. 20-24, but "Maid in America" began an engagement Christmas day and continues over New Year's day. The advance sale was exceptional.

"The Newlyweds" was the offering at the Lyceum week Dec. 20, and drew largely. This piece has been seen here on several occasions, and Olga von Hatzfeldt continues in the role of Mrs. Newlywed. "In Old Kentucky" followed.

A good and varied bill of vaudeville was seen at the Davis week Dec. 20, including Rigoletto Brothers, Vasco, 11 Scotch Lassies, and Henry Lewis. Joan Sawyer heads the bill, Dec. 27-Jan. 1.

The closing of the Miles was more or less of a surprise and a mystery, but now there is a constable's sale on the door. There has been a rumor about for some time that the Duquesne would open a season of stock but the only relief is to become acquainted with the "watchful waiting" policy. This house has been dark for many months.

The Victoria and Academy are rivals for burlesque patrons on Liberty Street, but better offerings are seen at the Gayety, where the "Maids of America" drew good houses Dec. 20-25, which is to be followed by Dave Marion. Pittsburgh has taken up the skating craze, and some prominent professionals will be seen at the Winter Garden shortly. Duquesne Garden will also open shortly for ice skating.

D. JAY FACKINER.

DES MOINES, IA.

DES MOINES, IA. (*Special*). — "Mamselle" paid her fourth annual visit to Des Moines at the Princess week Dec. 19. Fay Bainter as Mamselle is as dainty as ever, and in her dancing, assisted by Mortimer Weldon, is most pleasing. Most all of the entire company appeared in some specialty.

Robert Hyman, Harriet Worthington, Arthur Young, William Forestelle, Charles Halton, and Mrs. Morrison. W. J. Mack comes in for a good share of applause. A. KAHN.

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ST. LOUIS (*Special*).—There is an amateur dramatic club perfected by the officers of the First Infantry of St. Louis, Mo., that anually produces spectacular military dramas with great success. Their performances are the fashionable event of the conservative old Southern city and the Odeon is always filled to its capacity when they play. Dec. 8 and 9 they played Edward Peple's "Littlest Rebel," with a battle scene rivaling "Shenandoah," also introducing one of the most remarkable emotional child actresses in this country, little Peggy Unerti, of Milwaukee, only nine years old. She has a marvelous control of emotion. Her manner is so natural, yet childlike, her grief so poignant, that it thrills the audience.

At the end of the second act Colonel Donnelly presented this talented baby with a beautiful diamond emblem of the regiment and christened her "The Daughter of Our Regiment." Colonel A. B. Donnelly as Colonel Morrison and Major R. E. Gruner as Herbert Cary were excellent. Captain Ben Dorcy as General Grant gave a most remarkable picture of the hero of Appomattox.

This organization has been under the stage direction of Frank Oakes Rose. In the past five years "Shenandoah," "Ours," "Held By the Enemy," "Secret Service," "The Girl I Left Behind Me," and this season "The Littlest Rebel," have been produced. Great care is given all productions. Costumes, scenery, properties and electrical effects arranged for, the rehearsals are attended with promptness, and the discipline is that of a gilt-edged stock company. Over $15,000 has been realized by these soldier boys from the above mentioned plays. The regiment is considered the best in the State, and ranks with the famous Seventh of New York or the Fifth Maryland of Baltimore.

LOS ANGELES

LOS ANGELES, Dec. 29 (*Special*).—"The Bird of Paradise," being offered at the Morosco this week, has been accepted with open arms by the Los Angeles public, in spite of the fact that this is the fourth time it has been played in this city. Carlotta Monterey, a beautiful young California actress, is playing the role of Luana, the princess, and a band of Hawaiian players and singers add greatly to the setting this year.

The Orpheum has a particularly good bill for the holiday week, headed by the popular actor, Claude Gillingwater, in a new sketch entitled "The Decision of Governor Locke." Stella Archer play opposite him. Others on the bill are Cladius and Scarlet in "The Call of the Sixties," who are particularly fine banjoists, and Reine Davies, a fascinating comedienne.

The Mason is putting on war pictures for the week.

The Burbank is playing its third week in "The Misleading Lady," which has proved one of the biggest successes the Burbank ever offered. Florence Rockwell and Edmund Lowe are playing the leading roles.

Clune's Theater Beautiful is showing Rex Beach's the "Ne'er-Do-Well," produced by Colin Campbell for William Selig in twelve parts. This is the first release of this wonderful film; in fact, it required a good deal of argument to persuade the Selig Company to release the "Ne'er-Do-Well" two weeks in advance.

The story is remarkably fascinating and the acting is splendid. Kathlyn Williams, the popular film star, is to be seen as Mrs. Cortland, the woman behind the building of the Panama Canal, according to the story.

Quinn's Superba is advertising its last week of "Damaged Goods." The proceeds are for the benefit of the Red Cross Christmas Seal Fund.

Tally's Broadway is showing Fannie Ward in "The Cheat." Mr. Lasky describes this play as the best production made in his studio.

J. VAN CARTMELL.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (*Special*).—"A Little Girl in a Big City" was the holiday bill Dec. 20-25, and proved to be a tear-drawer. Beatrice Loring as the girl, Helen Hilton as the scrubwoman, Hortense Clement as Genevieve, and Fred Hoadley as the landlord were very good. Al H. Wilson in "As Years Roll On" Dec. 27-Jan. 1. "School Days" Jan. 3-8.

Good music predominated the bill at Keith's Dec. 20-22, to immense business. Ned Nestor and His Sweethearts and the Jubilee Four are fine singing acts, and Magda Dahl, assisted by Calo Santo's band, is a great singer. The Harvey De Vora Trio sing and dance in a clever manner. McCarthy, Sternad and company have a clever sketch. Mr. and Mrs. Stuart Barrow presented good shadowgraphs, a novelty rarely seen nowadays.

There was action every second in the bill offered by the "Broadway Belles," at the Academy of Music, Dec. 20-25, to packed houses. It is one of the speediest companies on the circuit, with good comedians, chorus, and some plot to the burlesques. The "Big Crane Company" Dec. 27-Jan. 1.

"The Roseland Girls" drew well at the Empire, Hoboken, Dec. 20-25, with a fine offering. Solly Ward and Virginia Ware head a real good company. "The Strolling Players" Dec. 27-Jan. 1.

The Elks took care of 1,800 children at their club rooms Dec. 24. A Christmas tree, music, and a present for each kid made up the offering.

A matinee benefit was given at Keith's Dec. 22, and, with about twenty acts, realized $225 for the Jersey Journal Christmas Fund. Manager "Pat" Garyn did himself proud.

WALTER C. SMITH.

MACON, GA.

MACON, GA. (*Special*).—Grand: Dark. Palace: William Farnum in "A Soldier's Oath," Dec. 20, 21; Blanche Ring in "The Yankee Girl," Dec. 22; "The Iron Strain, Dec. 23, 24; Mary Pickford in "A Dawn of To-Morrow," Dec. 25.

Princess: "Supreme Test," Dec. 20; "His Wife," Dec. 21; "The Black Hole of Glenrandale," "Sin of the Sabbath," Dec. 22; "Faith and Fortune," "Their Quiet Honeymoon," Dec. 23; Hazel Dawn in "The Masqueraders," Dec. 24; "The Coquette's Awakening," "Hazards of Helen," "Lizzie's Shattered Dream," Dec. 25.

Macon: "Wasted Lives," "Minnie and the Tiger," Dec. 20; "Idols of Clay," "Safety First," Dec. 21; "Working of Patsy," "The Merry Models," Dec. 22; "Strangled Harmony," "Under Shadow," "Slim Fat or Medium," Dec. 23; "The Little Lady Across the Way," Dec. 24; "Neal of the Navy," Dec. 25. Triangle pictures will be exhibited at this house next week and this policy will be one of the attractive features.

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WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—"Experience" played before such capacity houses at the Worcester Theater week Dec. 13 that it was suggested the company remain over three days more, but other theater bookings had been arranged for. "The World's Official War Pictures" was the attraction at the Worcester Dec. 20-22, with "The Winners," burlesque, Dec. 23-25.

The mangers of the theaters here held a meeting at the Bancroft Hotel Dec. 18 and formed an organization to advance amusement interests in this city. Officers elected were: James J. McGuinness, New Park Theater, president; E. W. Lynch, Pleasant Theater, treasurer; Thomas J. Meehan, Plaza Theater, secretary.

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A dramatic production of international importance. Box Office now open to the public.

By special request Mr. REICHER will appear in the role which he created at the Freie-Bushne in Berlin on the occasion of the first performance of this drama.

For information relative to the season of THE MODERN STAGE and THE AMERICAN PEOPLES THEATRE, both founded and directed by Mr. EMANUEL REICHER, apply to Executive Offices, 1400 Broadway, Telephone 906 Greeley, or Information Bureau, Garden Theatre.

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CONLAN, STEELE & PARKS THE GLASERS

WARD, BELLE & WARD

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

The Stock Department of THE DRAMATIC MIRROR acknowledges the receipt of Christmas greetings from many of the profession in stock and from numerous correspondents. Health and wealth to all throughout the year which begins to-day.

In 1913 there were 150 stock companies in the country, traveling and fixtures. We have no definite data as to the present number. The Castle Square Stock Company of Boston is the oldest in point of continued existence. It has been truly said that the hardest worked man in the profession is the stage manager of a stock company. Happy New Year to him, in particular.

GREATER NEW YORK STOCK

KEITH'S BRONX.—Hal Reid's "The Night Before Christmas" was the fitting attraction, week Dec. 20, at the Bronx Theater by the B. F. Keith Bronx Stock company. Walter P. Richardson appeared as Judge Phillips and received a rousing reception upon his reappearance after a week's absence. Albert Gebhardt was seen to advantage as the son, and Fred C. House was well liked as the country lawyer. Joseph Huyland gave a good performance of the tramp, and Russell Parker pleased as the chore boy. Bessie Lee made a winsome Marion Williams. Margaret Fielding as Charity Smith and little Georgia MacFurman contributed clever work to the success of the play. Luella Morey gave an excellent interpretation of the Judge's wife, and Bertha Wilsea in her first performance here this season did well as Grandma Phillips and a village gossip. Special mention is also due Walter Marshall and William Seele. Herbert Warren, Albert Gerson, William Simms, and Barney Healey were heard in the village choir. "Uncle Tom's Cabin" Dec. 27.

Frances McGrath, the new leading woman, will make her first appearance in "Along Came Ruth." Miss McGrath comes from the Temple Stock, Hamilton, Canada, and has successfully appeared in stock in Montreal, at the Empire in Syracuse, and the Grand Opera House, Brooklyn.

Not the night before Christmas, but for the whole five days before Christmas, Santa Claus held court at the Bronx Theater, distributing cards and asking only that you put your name, address, and seat location thereon. After the performance the holders of the lucky numbers received beautiful presents.

IDA C. MALCOMSON.

WADSWORTH.—In these days, when mothers are being praised in song and story all over the world, it takes very little urging on the part of the management of a theater to get the public in to see a play dedicated to the best friend a man can have. Jules Eckert Goodman's wonderful little drama, "Mother," was therefore the cause of excellent business at the Wadsworth this week. Miss Edith Spencer as Mother gave such a realistic touch to the part that she won her audience after very few minutes on the stage. Her work was favorably commented upon by every one, and she certainly deserved all the applause which was accorded her. Miss Welba Lestina as the captivating Ardath Wetherill gave an excellent performance, while David Chase as Walter Wetherill was very well received. Baker Moore as Harry Lake and Richard Odgen as John Rufus Chase were also cast to good advantage. Master Nick Long, Jr., as John Wetherill, went through the part very cleverly. Master Nick, it will be remembered, played with great success in one of William A. Brady's productions a season or two ago. He was ably assisted by Miss Betty Peterson as James Wetherill. Harry Hugenot as William Wetherill scored a decided hit. Miss Gladys Wilcox as Leonore Wetherill, Miss Violet Barney as Elizabeth Terhune, and Carroll Daly as Martin made up the rest of the cast. Next week, Miss Welba Lestina in "Little Miss Brown."

F. H. ROHRS.

BROOKLYN, GRAND OPERA HOUSE.—The Grand Opera House Players were very successful in producing "What Money Can't Buy" at the Grand Opera House week of Dec. 20. Business was very good, and if the audience of Monday night is to be considered as a criterion, the management will feel fully justified so far as business is concerned. Of course, the shining lights were Miss Enid May Jackson and Mr. Dudley Ayers, the pair acting with their usual vim. The rest of the company, too, is not without mention, their work being very satisfactory. The attraction for week of Dec. 27 will be "The Things That Count."

ROBERT J. MERKLINGER.

VAUGHN GLASER IN CLEVELAND

CLEVELAND, O. (*Special*).—Coincident with the closing of the Duchess Stock company comes the announcement of the return of Vaughn Glaser to Cleveland. He began playing stock at the Cleveland Christmas Day. The opening bill was "Old Heidelberg."

H. A. HAYES.

POLI CHANGES "FINE FEATHERS"

HARTFORD (*Special*).—The Poli Players presented two plays Christmas week, "Fine Feathers" and "The Blindness of Virtue." The first was given in evenings and Saturday matinee, and latter for other afternoon performances. Robert P. Gleckler appeared for the first time as leading man and did very excellent work. "Fine Feathers" was well worth seeing and all of the players who took part in it deserve a share of credit. Mr. Gleckler and Ben MacQuarrie played the two most important roles in praiseworthy fashion: Florine Farr, Eugene Desmond, Fayette Perry, Ada Dalton and Evita Francis did good work in their respective parts. In order to lessen the unpleasant effect of the ending of the last act, in which the leading character commits suicide, the management took the liberty of changing the plot somewhat by introducing an extra scene in which the audience was informed that it was all a dream and that the young husband was quite alive and well. "The Blindness of Virtue" was well done also. Mr. Gleckler was the clergyman, Florine Farr the wife, Fayette Perry and Eugene Desmond the two young people who become involved in a compromising position and Evita Francis an unfortunate young woman. Attendances were fairly good at all performances.

Thousands of Hartford people will regret the leaving of Harry Hollingsworth who goes to New York as leading man with the Wadsworth company. During his year in this city the company enjoyed the largest business in the history of local stock. Mr. Hollingsworth is a very capable actor and it may be said without fear of contradiction that he is one of the handsomest men upon the American stage. Incidentally, he will play opposite Welba Lestina, who played in many hundreds of performances with the Poli Players during the early part of the year. She was extremely popular and Hartford people will wish her every success. Both Mr. Hollingsworth and Miss Lestina may be sure that all who knew them in Hartford sincerely wish them all kinds of luck.

Robert P. Gleckler, the new leading man with the Poli Players, is one of the best known stock actors upon the stage and has appeared with many leading companies. Unlike the majority of players, Mr. Gleckler has never appeared except in stock work. Originally he had intended to become a lawyer and it was while a student at the Harvard Law School that he first considered the stage as a profession. Although only twenty-five years of age he has been unusually successful and will no doubt become a popular favorite in Hartford.

SEYMOUR WEMYSS SMITH.

STOCK MANAGER RESIGNS

Mr. Chas. Kramer, manager of the Marguerite Bryant players now playing at the Empire Theater, Pittsburgh, Pa., wishes to state that he is no longer associated with the Empire Producing Company.

JULIA TAYLOR CLOSES

"Five Nights," from the novel by Victoria Cross, was the vehicle used by the Keith Players, Union Hill, N. J., Dec. 20-25. The holiday spirit which prevailed and the presence of St. Nick during the evening performances, added to some very pretty stage effects, made the audience more favorably inclined towards this rather preachy and monotonous play than they would have been in usual circumstances. The acting of each member of the company was up to the usual standard. Jack Roseleigh, Mildred Florence (a very capable and clever ingenue), Frederick Webber, and Joseph Lawrence successfully played the more prominent roles in the play. Virginia Howell again appeared in one of those tensely dramatic roles so well suited to her type and ability, that of Nanine Hackett. Charles C. Wilson, Aubrey Bosworth, James R. Field, Jessie Pringle, Suzette Gordon, and Helen Hemingway also played no little part in putting the piece over. Julia Taylor as Viola St. John was excellent. Miss Taylor terminates her engagement in Union Hill after this week's production of "The Still Alarm." Ann MacDonald, a very capable actress and a great favorite in Union Hill, will probably assume the position of leading lady after Miss Taylor leaves.

E. A. GREWE, JR.

OLIVER PLAYERS, 1 AND 2

On Christmas Otis Oliver and his stock company closed a successful season of twenty-two weeks at the Oliver Theater, South Bend, Ind., and opened an engagement at the Murray, Richmond, Ind., in Edgar Selwyne's comedy, "Nearly Married." The Oliver Players, No. 2, that have been in stock at the Academy of Music at Kalamazoo, Mich., opened a run of permanent stock at the Hipp, Topeka, Kans., Dec. 27, and used Jack Lait's drama, "Help Wanted," as the opening. The Topeka company will be under the management of Edward Williams, while Mr. Oliver will have charge of the Richmond company.

The Indiana Theater at South Bend is being remodeled and the stage enlarged, and will be the future home of the Oliver Players for South Bend. The Oliver Players return to the Plow City in the Spring for a special season of ten weeks.

DUBINSKY'S "DIVORCONS"

KANSAS CITY, MO.—(*Special*).—"Divorcons" was presented by Dubinsky Brothers' Stock company at the Garden, Kansas City, Dec. 20. The play opened to packed houses. The staging of the play under the direction of Harry Keefer late of the William A. Brady forces, New York, had all the impressiveness of a first class $2 show. The work of Ed Dubinsky and Irene Daniel in the leads was well above the stock company average. Miss Daniel has done nothing better than her spirited interpretation of Adrienne, a difficult part. Mr. Dubinsky's work in this bill had a force and a finish. "Forty-five Minutes from Broadway" follows.

WILLIAMS.

BALTIMORE STOCK RETOUCHED

BALTIMORE.—(*Special*).—The rejuvenated Auditorium Players inaugurated their second season at the Auditorium, Christmas Day, and the occasion was marked by numerous evidences of appreciation and enthusiasm on the part of the public, and not a little on the part of the players themselves, as the company includes several former favorites to whom the opening on Christmas Day seemed somewhat in the nature of a genuine homecoming and reunion, as they have been so long identified with the life of this city as to become an integral part of it. We were particularly glad to see our dear friends Grace Huff, Teresa Dale, Georgie Woodthrope, and charming Fay Wallace. It really gave most of us considerable pleasure to welcome these splendid players back to town, and the majority of the audience, especially the female contingent, showered them with gifts. Now that we have them with us again it behooves each and every stock patron to leave no stone unturned to keep them permanently, and make the management understand from the box-office pressure that we all appreciate the excellent company given us. The opening production was Earl Derr Biggers's war play "Inside the Lines," and it was an extremely creditable performance, and in some respects was particularly well acted, Robert Elliott is the new leading man, and he made a most agreeable impression.

I. BARTON KREIS.

MORTON CO., UTICA

UTICA, N. Y.—(*Special*).—At the Majestic week Dec. 20, 25 the Morton Opera company presented that stock favorite, "Three Twins." Raymond Crane was highly amusing as Tom Stanhope in his endeavors to win the girl, who was charmingly played by Maude Gray. Eulalie Young scored a decided hit with her Yama song and clever dancing. Others in the cast who pleased were, Arthur Burckley, Mary Kilcoyne, Billy Lynn, Ralph Sipperly, Peter MacArthur and Lee Daly. The chorus, which is greatly improved, deserves credit for its excellent appearance and work. Santa Claus appeared at the three matinees and made presents to the children.

Week 27-Jan 1, in "Babes in Toyland" with the exception of 28 when Frances Starr appeared in "Marie Odile." To follow, "The Rose Maid."

The Bender had big business with Henrietta Crosman in "The Supreme Test." Shubert had Lou-Tellegen and other Paramount features. Avon had Valli Valli in "The Woman Pays." Triangle pictures are running at the Alhambra.

The Lumberg continues to capacity with vaudeville first half and burlesque for balance of week. The Olmsteds, Frances Lenz and company, Butler and Swan, and Walton and Vivian headed a strong bill. The Rosy Posy Girls, 23-25.

ARTHUR L. WILCOX.

THE YONKERS, N. Y., STOCK AT THE WARBURTON THEATER.

The Yonkers Stock Players, whose work at the Warburton Theater in Yonkers, N. Y., is the popular amusement feature of our busy suburb on the Hudson, is composed of the following people: George Farren, managing director; George J. Elmers, business manager; Carl Brickert, lead; Lynn Osborn, Harry Hoy, Samuel T. Godfrey, Walter Lewis, Charles Mylot, Joseph De Stefani, R. Morehouse. Miss Ellen Glevum, lead; Misses Louise Sanford, Jessie Mueller, Mary Farren, Helen Keers. The children in the photograph above are those of Manager and Mrs. Farren.

ARTHUR MACK,
Stage-Manager, Keith Players, Union Hill, N. J.

Arthur Mack, stage manager of the Keith Players, Union Hill, N. J., besides directing operations behind the stage, frequently is called upon to play characters in the productions put on at the Hudson Theater, and invariably the result is very gratifying. He has had an extensive career upon the stage; in vaudeville, and with Louis N. Parker, the Liebler Company, and William A. Brady. Mr. Mack enjoys the distinction of having, from time to time, on a trip to the coast, played every male part in "Jimmy Valentine." He has been associated with the Gotham, Bushwick and Crescent companies in Brooklyn, and by his excellent work has contributed in no little measure to the success achieved by these organizations. Mr. Mack is still young in years and is well-liked by the Union Hill theatergoers and his fellow workers alike.

CHANGES IN READING

READING, PA. (*Special*).—It is officially announced that a change will shortly take place in theatrical affairs in this city, involving two theaters. The Orpheum, for several seasons headquarters for stock companies, will again be taken by a stock company, while the Wilmer & Vincent vaudeville management, presenting Keith vaudeville at this playhouse, will transfer to the Hippodrome. The latter was a vaudeville house for some years, but has been for the past few weeks devoted to motion pictures, being the home of the Triangle film plays. By arrangement between Messrs. Sabolsky and McQuirk and Messrs. Wilmer and Vincent, the vaudeville will be transferred to the Hippodrome, and by arrangement with Nathan Appell the Orpheum Players will open under his management at the Orpheum. HARRY B. WEAUD.

Sit in solemn silence 'neath the sanctum clock,
In a Pulitzerian prison with a life-long lock,
Experiencing the sensation of a short, sharp shock
From the movie ticket-chopper on every block.

HATHAWAY PLAYERS, BROCKTON

BROCKTON, MASS. — (*Special*). — The Hathaway Players in "To-Day," Dec. 20, 25, gave a fine production to large houses. Julian Noa, as Frederick Wagner, gave a manly and finished portrayal. Ruth Lechler as Lilly the young wife played a disagreeable role in a very creditable manner. Herbert De Guere as the father and Marion Chester as the mother did excellent emotional work and also made a hit with their bits of comedy. Kathleen Barry as Mrs. Garland, the society woman, looked and played the role finely. Florence Thompson as Mrs. Farrington did well with a small role. Leah Javne, Walter Bedell and John B. Whiteman furnished good support. The play was well staged under the direction of William H. Dimock. "He Fell in Love with His Wife" week 27.
W. S. PRATT.

Manager Appell of Reading, Pa., opened a new stock company in that city, Dec. 27, at the Orpheum Theater. Earl E. Dwier stages the productions. The opening bill was "Within the Law." The company is composed of capable and well-known people. Helen Meinkan is leading woman.

The Fox Players, stock, Aurora, Ill., week Dec. 13, in "The Yellow Ticket." Week Dec. 20, "Graustark," with "Along Came Ruth" week Dec. 27.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

STOCK IN SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium, dark week Dec. 13. American: "Stop Thief," the first farce-comedy essayed by the Ernest Wilkes Stock company, established the versatility of the players. Miss Jane Urban gave the part of the maid her customary finished treatment, and J. Anthony Smythe was good as the crook in the guise of a detective. "The Squaw Man" is underlined.

Marta Oatman, an experienced leading woman, known to stock audiences in several Coast cities and in the East, has been engaged to join the Ernest Wilkes Players at the American Theater, Manager A. S. Hatfield announced this week. Miss Oatman will be starred in plays whose leads are too heavy for Jane Urban, the American's leading woman, and will work as "second woman" in other productions. Her first "big" role probably will be the name part in "Madam X," to be presented in January. "Miss Oatman will not displace Miss Urban as leading woman," Mr. Hatfield said, "but will handle roles for which Miss Urban has not the necessary physique. Miss Urban has been so warmly received by Spokane audiences that we have no intention of letting her go. She is now working under a ten-weeks' contract, and we hope to renew that when it runs out."
W. S. MCCREA.

POLI'S, WORCESTER

WORCESTER, MASS. (*Special*). — "Inside the Lines" was presented by the Poli Players at the Grand, week of Dec. 13-18. The players deserve great praise for its clever presentation. Anna Cleveland handled the role of Jane Gerson in a most able and charming manner and wore some beautiful gowns. Rowden Hall as Captain Woodhouse played with an assurance and ease and Frank Thomas was capital as Jaimihr Kahn. His make-up was excellent and his acting a delight. This artist, who has played upward of 150 roles in stock in this city, grows more popular each week. Jimmie Bliss was good as Henry J. Sherman, and so was Irving Lancaster as the Major-General. Florence Carrette was fascinating in the small role of Maria. Others who contributed much to the success of the piece were Orris Holland, Percy Scott, Gus Tapley, Edna Buckler, Hattie Foley, Milton Boyle, George Darnell, and Mary Hill. Week Dec. 20-25, Henry Hamilton's "The Harvest."
FRANK H. ORDWAY.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players provided a delightful holiday offering in "Mary Jane's Pa," at the Mozart, Dec. 20-25; large business. Alice Clements displayed an exceptional conception of the role of Portia Perkins and gave it a pleasing interpretation. Victor Browne was splendid as Hiram Perkins and contributed much. Harold Salter made a capital Rome Preston and won new favor. Harry E. McKee was an able Joel Skinner, Emma Carrington a good Ivy Wilcox, and Arthur Griffin did well as Link Watkins. Others seen to advantage were Verne Sheridan, Charles Dey, Cliff Hyde, Joseph Latham, Gail Truitt, Lee Parks, Anna May Salisbury, P. J. Foy and Henry Boulli. Special scenery by Karle Amend added attractiveness and Carle Olts's orchestra provided pleasing overtures. "The Time, the Place and the Girl," Dec. 27-Jan. 1.
J. MAXWELL BEERS.

EMMA BUNTING'S CLOSE

MEMPHIS, TENN. (*Special*).—There are plays and plays but "Nobody's Girl" from the pen of C. T. Dazey is a sure winner, thanks to Emma Bunting, however, rather than to the author. The premiere performance last night showed the play to have great possibilities. The plot is built on the motto: As the sowing, the reaping. As it stands, however, the play is in need of much revision. After all, it was Emma Bunting who made the play. As Fran, Miss Bunting has come into her own. Never have we seen her more delightfully cast. The support was good including Rollin Holden, George E. Whitaker, Henry Sherwood, Ed Menelove, Eva Sargent, Margaret Ryan, Margaret Lee and Jack Ball.

The announcement that this week, 13, is to be Miss Bunting's closing at the Lyric, was received with sincere regret on the part of theater-goers and followers of the little star.
E. B. GERALD.

STOCK NOTES

"The Duchess Theater, Cleveland, has closed and has forsaken the stock policy for all times. Fred R. Lee, lessee of the Duchess, intends to open a down-town stock theater in the near future and Mr. Gleckler has been engaged to open. Mr. Gleckler goes to Poli's, Hartford, Conn., for a limited engagement.

Frank Armstrong, formerly of the Keith Players, Union Hill, N. J., but more lately director of the Empire Theater Stock company, Salem, Mass., has rejoined the Union Hill company under W. C. Mason in the production of "Old Heidelberg," week of Nov 13.

Isabel Randolph, new leading woman of the Kansas City Auditorium Stock company, opened at the Auditorium Dec. 27 in "Excuse Me." It was her first appearance in Kansas City.

The Fisher Players at St. Paul, Minn., gave a most satisfactory performance of "When the City Sleeps" at the Shubert Dec. 12-18. Correspondent Pfister says it was unexcelled.

RUTH ROBINSON
LEADING WOMAN
American Theatre Philadelphia, Pa.

LOUISE PRICE
LEADING WOMAN
STRAND-THEATRE-STOCK, CEDAR RAPIDS, IOWA
Week of December 27th—"KICK IN"

HAZEL MILLER
INGENUE
POLI STOCK CO. SCRANTON, PA.

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(MRS. ROLAND CARR)
En Route to Havana, Cuba DRAMATIC MIRROR

HAZELE BURGESS
STOCK STAR
DUVAL THEATRE JACKSONVILLE, FLA.
WEEK OF DEC. 27—"QUINCY ADAMS SAWYER"

DUDLEY AYRES
LEADING MAN
Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

ROBERT P. GLECKLER
POLI THEATRE—HARTFORD, CONN.

JUVENILE "HAPPY NEW YEAR TO ALL" LIGHT COMEDIAN
STEWART E. WILSON
WEEK DEC. 27th-JAN. 1st
"BERTIE BROOMHEAD" in "WHEN LONDON SLEEPS" POLI SCRANTON PLAYERS

JACK ROSELEIGH
LEADING MAN
A Happy New Year
B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

HAZELE BURGESS PLAYERS

JACKSONVILLE, FLA.—Bert Leigh offered "Within The Law," Dec. 12-21, through his stock company, the Hazele Burgess Players, and the presentation was most satisfactory. Although played here by several road companies during the past several years, attendance has been good and patrons pleased. The cast follows: Sarah, Shirley Mayberry; Richard Gilder, Bert Leigh; Edward Gilder, Billy Scheller; George Demerest, C. Hussell Sage; Helen Morris, Mary Kennedy; Detective Cassidy, Edwin Vail; Mary Turner, Hazele Burgess; Agnes Lynch, Maude Hollingsworth; Joe Garson, Vernon Wallace; Fannie, Bessie Bower; William Irwin, E. J. Lasserre; Eddie Griggs, Norman Acker; Inspector Burke, Joseph Remington; and Chicago, Gus Beal. Mr. Wallace, who is again in the cast after an absence of several weeks, was given an ovation at each performance.
E. O. UEDEMANN.

BUSY MANAGERS IN MANCHESTER

MANCHESTER, N. H. (*Special*).—Manager William O'Neil, of the Palace Theater, has made arrangements with William McCurdy of the Gotham Theater, Brooklyn, N. Y., for the release of Miss May Rose King. She opened the stock season in Manchester Dec. 27 with "Maggie Pepper."

Manager Manuel Lorenzen of the Auditorium has the house in perfect order for the opening of vaudeville. The interior has been completely renovated, and is now the largest theater in this city. Manager Lorenzen has spared nothing to give Manchester the best in the vaudeville line.
J. J. MAHONEY.

Mildred Florence
INGENUE
Hudson Players Union Hill, N. J.

FRED ERIC
16 Gramercy Park, New York
1915—With—1916
Lillah McCarthy—Granville Barker—Percy Burton

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JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman

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Management A. H. WOODS LYRIC THEATRE

ALICE DOVEY

In "VERY GOOD, EDDIE"

JOSEPH A. DEMIER

". . . A clever young juvenile actor. . . ."

—*New York Press.*

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DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller Letters 16 Gramercy Park, New York

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan

Management COHAN & HARRIS ASTOR THEATRE

HAZELL COX

"AROUND THE MAP" Management KLAW & ERLANGER

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS Sole Representative M. S. BENTHAM

MISS IRENE FRANKLIN

and MR. BURTON GREEN

Representative, Frederic McKay

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawress (A. H. Woods): N.Y.C. Oct. 21—indef.

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—indef.

ANGLIN, Margaret (James Sheagreen): N.Y.C. 27-Jan. 1.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Chgo. Dec. 6—indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—indef.

BIRD of Paradise (Oliver Morosco): Los Angeles, Dec. 19-Jan. 1.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

BUNNY (H. B. Harris Est.): Rochester, N. Y., Dec. 27-29, N.Y.C. Jan. 3—indef.

CALLING of Dan Matthews (Gaskill and MacVitty): Marathon, Ia., Dec. 29, Manson 30, Sheldon 31.

CAMPBELL, Mrs. Patrick: Prov., R. I., 27-Jan. 1.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Co. A: Henry Miller): Pittsburgh 27-Jan. 1.

DEVIL'S Garden (Arthur Hopkins): N.Y.C. Dec. 28—indef.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Boston Dec. 27-Jan. 8.

ETERNAL Magdalene (Selwyn and Co.): N.Y.C. Nov. 1—indef.

EVERYWOMAN (Henry W. Savage): Athens, Ga., 29, Rome 30.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Portland, Me., Dec. 25-Jan. 1, Prov., R. I., 3-8.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): Washington 27-Jan. 1.

FISKE, Mrs. (Corry, Williams and Riter): N.Y.C. Dec. 31—indef.

FRAME Up (Fred Byers and Cato Mann): Auburn, Neb., 29, Tecumseh 31, Plattsmouth Jan. 1, Atchison, Kan., 2, Hiawatha 4, St. Joseph, Mo., 6-8 Horton, Kan., 10.

FRECKLES (Western; B'way Amuse. Co.): Clarke S. D., Dec. 29, Doland 30, Ashton 31, Aberdeen Jan. 1.

FRECKLES (Southern; B'way Amuse. Co.): Clay Center, Kan., 29, Jct. City Jan. 1.

FULL House (Co. A: H. H. Frazee): Boston Dec. 27—indef.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman, Inc.): Phila. 27-Jan. 8.

GIRL and the Tramp (Fred A. Byers): Hamlin, Tex., Dec. 31.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HORSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.

HODGE, William (Lee Shubert): Newark, N. J., 27-Jan. 1, N.Y.C. 3-8, B'klyn 10-15.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

ILLINGTON, Margaret (Selwyn and Co.): 'Frisco Dec. 26-Jan. 8.

IN Old Kentucky: Pittsburgh 27-Jan. 1.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN, May: Rochester, N. Y., 30-Jan. 1.

IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—indef.

IT Pays to Advertise (Cohan and Harris): Cinti. 27-Jan. 1, Evansville, Ind., 2, Louisville, Ky., 3-5, Lexington 6, Charleston, W. Va., 7, Huntington 8, Pittsburgh 10-15.

IT Pays to Advertise (Cohan and Harris): Denver 26-Jan.

JUST a Woman (Messrs. Shubert): Boston Dec. 13—indef.

KICK In: Balto. 27-Jan. 1.

LAND of the Free: Phila. 27—indef.

LAW of the Land: Chgo. 26-Jan. 1.

MACK, Andrew (Ed. E. Pidgeon): Phila. 25-Jan. 1.

MANN, Louis (Messrs. Shubert): Phila. Dec. 13—indef.

MAUDE, Cyril: Minneapolis 27-Jan. 1.

MISSOURI Girl (Merle H. Norton): Orleans, Neb., Dec. 29, Imperial 30, Palisade 31, McCook Jan. 1.

OMAR, the Tentmaker (Tully and Buckland): Atlantic City, N. J., Dec. 27-29, Easton, Pa., 30, Wilmington, Del., 31, Jan. 1, Washington 3-8, Buffalo 10-15.

ON Trial (Cohan and Harris) Kansas City 26-Jan. 8.

ON Trial (Cohan and Harris) Phila. 27—indef.

OUTCAST (Chas. Frohman, Klaw and Erlanger): Buffalo 27-Jan. 1.

PAIR of Silk Stockings (Winthrop Ames): Cleveland Dec. 25-Jan. 1.

PAIR of Sixes (Co. A: H. H. Frazee): St. Paul 26-Jan. 1.

PAIR of Sixes (Co. B: H. H. Frazee): Las Vegas, N. Mex., Dec. 29, Trinidad, Colo., 30, Pueblo 31.

PAIR of Sixes (Co. C: H. H. Frazee): St. Marys, O., Dec. 29, Wapakoneta 30, Canton 31.

PAIR of Sixes (Co. D: H. H. Frazee): Marshalltown, Ia., Dec. 29, Waterloo 30, Sioux City 31.

PAIR of Sixes (Special: H. H. Frazee): Helena, Ark., Dec. 29, Memphis, Tenn., 30-Jan. 1, Jackson 3, Union City 4, Paducah, Ky., 5, Marion, Ill., 6, Centralia 7, Duquoin 8, Alton 9.

PATTON, W. B. (Frank B. Smith): Corrydon, Ia., Dec. 29, Trenton, Mo., 30, Russell, Ia., 31, Albia Jan. 1.

POLLYANNA (Klaw and Erlanger and George C. Tyler): Balto. 27-Jan. 1, Cleveland 3-8.

POTASH and Perlmutter (A. H. Woods): Seattle 27-Jan. 1, Spokane 2, 3, Missoula, Mont., 4, Butte 5, Billings 6, Miles City 7, Bismarck, N. D., 8, Winnipeg, Man., Can., 10-15.

POTASH and Perlmutter (A. H. Woods): Cleveland 27-Jan. 1.

REICHER, Emanuel: N.Y.C. Nov. 16—indef.

ROLLING Stones (Selwyn and Co.): B'klyn 27-Jan. 8, N.Y.C. 10-15.

SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Pocatello, Ida., Dec. 29, Blackfoot 30, St. Anthony 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Bluffs, Ill., Dec. 29, Barry 30, Louisiana, Mo., 31.

SHOW Shop (Selwyn and Co.): Boston Dec. 13—indef.

SINNERS (Wm. A. Brady): St. Louis 27-Jan. 1.

SINNERS (Coast Co.: Wm. A. Brady): Missoula, Mont., Dec. 29, Anaconda 30, Butte 31, Jan. 1, Great Falls 2, Lewiston 3, Billings 4, Miles City 5, Bismarck, N. D., 6, Jamestown 7, Fargo 8, Winnipeg, Man., 10-15.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—indef.

SOLDIER of Japan (Oscar Graham): Roswell, N. Mex., Dec. 29, Carlsbad 30, Marfa, Tex., 31, Jan. 1.

SONG of Songs (A. H. Woods): Chgo. 26—indef.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—indef.

STARR, Frances (David Belasco): Albany, N. Y., 31, Jan. 1, B'klyn 10-15.

SUNNY South (J. C. Rockwell): Weedsport, N. Y., 29, Clyde 30, Newark 31, Sodus Jan. 1.

TRAIL of the Lonesome Pine: Detroit 27-Jan. 1.

TRAIL of the Lonesome Pine (Gaskill and MacVitty): Aberdeen, S. D., 29, Redfield 30, Huron 31.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TWIN Beds (Middle West: Selwyn and Co.): Winsted, Conn., 29.

TWIN Beds (Selwyn and Co.): Chgo. Dec. 26—indef.

TWIN Beds (Southern: Selwyn and Co.): New Orleans Dec. 26-Jan. 1.

TWIN Beds (Special: Selwyn and Co.): Lincoln, Neb., Dec. 29, Fremont 30, Des Moines, Ia., 31-Jan. 1.

TWIN Beds (Coast: Selwyn and Co.): Salt Lake City Dec. 27-29, Winnemucca, Nev., 30, Reno 31, Jan. 1.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—indef.

UNDER Cover (Rowland and Clifford): Chgo. Dec. 19-Jan. 8, Toledo, O., 9, Buffalo 10-15.

UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12-Jan. 1, Boston 4—indef.

WARE Case (Messrs. Shubert): N.Y.C. Nov. 30—indef.

WARFIELD, David (David Belasco): Detroit 27-Jan. 1, St. Louis 3-8.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

WHITESIDE, Walker (John Cort): 'Frisco Dec. 12—indef.

YELLOW Jacket (Mr. and Mrs. Coburn): Columbus, O., Jan. 3-5, Indianapolis 6-8, Louisville, Ky., 10-12.

YOUNG America (Cohan and Harris): B'klyn Jan. 3-8.

TRAVELING STOCK

BOYER, Nancy: Jamestown, N. Y., Dec. 20-Jan. 1.

BRYANT, Billy: Newcastle, Ind., 27-Jan. 1.

CLAMAGE, Arthur (Fred Smythe): Huron, S. D., 27-29.

COLUMBIA Players: Seaford, Md., 27-Jan. 1.

DOUGHERTY: Atwood, Kan., 27-Jan. 1.

GORDINIER Brothers: Greenup, Ill., 27-Jan. 1.

HARKINS, U. S.: St. John, Can., Dec. 25-Jan. 8.

HARRISON-Du Frayne: Barre, Vt., 27-Jan. 1.

MARKS, Ernie: Chatham, Ont., Can., 27-Jan. 1.

MARKS, May Belle: Peterboro, Ont., Can., Dec. 23-31.

WIGHT Theater Co.: Milford, Ia., Dec. 13-Jan. 4, Manson 7-22.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.

AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

BRINGING Up Father (Co. 1: Chas. Yale): Kansas City 26-Jan. 1, Columbia 3, Jefferson City 4, Hannibal 5, Quincy, Ill., 6, Springfield 7, Bloomington 8, Chgo. 9-15.

BRINGING Up Father (Co. 2: Chas. Frohman): New Orleans 26-Jan. 1, Baton Rouge 2, Brookhaven 3, Vicksburg, Miss., 4, Monroe, La., 5, Ruston 6, Shreveport 7, Alexandria 8, Lafayette 9, New Iberia 10, Lake Charles, Tex., 11, Beaumont 12.

BRINGING Up Father (Co. 3: Griff Williams): St. Marys, O., 29, Wapakoneta 30, Findlay 31, Sandusky Jan. 1, Norwalk 3, Shelby 4, Bucyrus 5, Upper Sandusky 6, Kenton 7, Tiffin 8, Fremont 10, Monroe 11, Pontiac, Mich., 12.

GIRL Who Smiles (Timea Producing Co.): Montreal 25-Jan. 1.

HAVE You Seen Stella? (Jake Lieberman): Chgo. Dec. 26-Jan. 22.

HIGH Jinks (Eastern: Arthur Hammerstein): Lexington, Ky., 29, Louisville 30-Jan. 1, Cinti. 2-8, Middletown 9, Piqua 10, Springfield 11, Dayton 12.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

HYAMS and McIntyre: St. Louis 26-Jan. 1.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 29—indef.

LILAC Domino (Andreas Dippel): Chgo. Dec. 20-Jan. 1, Washington 10-15.

MAID in America (Messrs. Shubert): Pittsburgh 25-Jan. 1.

MONTGOMERY and Stone (Chas. Dillingham): Boston Dec. 20—indef.

MUTT and Jeff in College (Co. 1; Joe Pettingill): Cleveland 27-Jan. 1.

MUTT and Jeff in College (Co. 2: Chas. Williams): Loveland Dec. 29, Ft. Collins 30, Greeley 31, Cheyenne, Wyo., Jan. 1, Victor, Colo., 2, Colo. Springs 3, Leadville 4, Salida 5, Pueblo 6, Rocky Ford 7, La Junta 8, Trinidad 9, Raton, N. Mex., 10, Dawson 11, Las Vegas 12.

MUTT and Jeff in College (Co. 3: Harry Hill): Traverse City, Mich., Dec. 29, Manistee 30, Lansing Jan. 1, Battle Creek 3, Niles 4, Coldwater 5, Goshen, Ind., 6, Elkhart 7, South Bend 8, Benton Harbor 9, Dowagiac 10, Michigan City 11, Valparaiso 12.

MY Home Town Girl (Perry J. Kelly): St. Louis 26-Jan. 1, Quincy, Ill., 2, Keokuk, Ia., 3, Burlington 4, Ottumwa 5, Moberly, Mo., 6, Columbia 7, Sedalia 8, Kansas City 9-15.

NOBODY Home (F. Ray Comstock): Chgo. Nov. 28—indef.

ONLY Girl (Joe Weber): Boston Nov. 29—indef.

PASSING Show of 1915 (Messrs. Shubert): Detroit 27-Jan. 1.

PEASANT Girl (George Bluementhal): Middletown, O., Jan. 2, Piqua 3, Connersville, Ind., 5, Terre Haute 6, Evansville 11, Lexington, Ky., 12.

PRINCE of Pilsen (Perry J. Kelly): San Antonio, Tex., 28, 29, Austin 30, Ft. Worth 31, Jan. 1, Dallas 3, 4, Denison 5, Sherman 6, Sulphur Springs 7, Greenville 8, Mexia 10, Bryan 11, Palestine 12.

PRINCESS Pat (John Cort): Springfield, Mass., 31, Jan. 1.

PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.

ROBIN Hood (De Koven Opera Co.): Omaha, Neb., Dec. 28, 29, Ft. Dodge, Ia., 30, Marshalltown 31, Cedar Rapids Jan. 1.

RUGGLES of Red Gap (Messrs. Shubert): N.Y.C. Dec. 24—indef.

SARI (Henry W. Savage): Richmond, Va., Dec. 28, 29, Newport News 30, Norfolk 31, Jan. 1.

SCHOOL Days: Balto. 25-Jan. 1.

SEPTEMBER Morn (Rowland and Clifford): New Phila., O., Dec. 29, Bellaire 30, Altoona, Pa., 31, Greensburg Jan. 1.

Boswell 3, Somerset 4, Latrobe 5, Dubois 6, Johnsonburg 7, Punxsutawney 8.
SEPTEMBER Morn (Rowland and Clifford): Elkhart, Ind., 30-Jan. 1, Logansport 3-5, Ft. Wayne 6-8.
SO Long, Letty (Oliver Morosco): Frisco Dec. 12—indef.
STOP! Look! Listen! (Chas. Dillingham): N.Y.C. Dec. 25—indef.
SYBIL (Chas. Frohman, Inc.): Washington 27-Jan. 1, Balto. 3-8.
TO-NIGHT'S the Night (Messrs. Shubert): Cintl. 25-Jan. 1.
TWO Is Company (Savoy Producing Co.): B'klyn 26-Jan. 1.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WATCH Your Step (Chas. Dillingham): Phila. Dec. 25—indef.
WHEN Dreams Come True (Coutts and Tennis): Dothan, Ga., Dec. 29, Bainbridge 30, Waycross 31, Savannah Jan. 1, Dublin 3, Hawkinsville 4, Milledgeville 5, Athens 6, Anderson, S. C., 7, Greenville 8, Columbia 10, Aiken 11, Orangeburg 12.
WHEN Dreams Come True (Coutts and Tennis): Parsons, Kan., 29, Clinton, Mo., 30, Marshall 31, Moberly Jan. 1, Oscaloosa, Ia., 2, Toledo 3, Webster City, Ia., 4, Algona 5, Emmetsburg 6, Blue Earth, Minn., 7, Mankato 8, St. Paul 9-12.
WILSON, Al. H. (Sidney R. Ellis): Jersey City, N. J., 26-Jan. 1, Cumberland, Md., 3, Fairmont, W. Va., 4, Parkersburg 5, Marietta, O., 6, Wheeling, W. Va., 7, 8.
WITHIN the Loop (Messrs. Shubert): Chgo. Dec. 25—indef.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Chgo. Nov. 28-Jan. 8.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD Al. G.: Zanesville, O., Dec. 29, Wheeling, W. Va., 30-Jan. 1, Steubenville, O., 3, East Liverpool 4, Sharon, Pa., 5, Newcastle 6, Johnstown 7, Altoona 8.
RICHARD and Pringle (Holland and Filkins): Geary, Okla., 29, El Reno 30, Kingfisher 31.

MISCELLANEOUS

LAUDER, Harry (Wm. Morris): Boston Dec. 20-Jan. 1, Springfield 3, Newark, N. J., 4, Balto 5, Washington 6, Wilmington, Del., 7, Plainfield N. J., 8, Newburgh, N. Y., 10, Poughkeepsie 11, Schenectady 12.
LUCEY, Thomas Elmore: De Soto, Wis., 1, Young America, Ind., 3, Rosedale 4, New Maysville 5, Freelandville 6, Riley 7, Prairie Creek 8, Scotland, Ill., 10.
THURSTON, The Magician: St. Louis 26-Jan. 1, Kansas City 2-8, Omaha, Neb., 10-12, Sioux City, Ia., 13-15.

LETTER LIST

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WOMEN

Atwood, Lorenza.
Baruch, Lillian E., Myrtle Bellair, Edith R. Blake, Lotta Blake, Mrs. James A. Bliss, Mrs. Clara L. Blaisdell, Anna Brandt.
Carruther, Mabel, Frances Chase, Mrs. Chas. Clark, Mrs. Chas. Craig.
Daly, Mrs. Carroll (Constance Glover), May De Sousa, Clara Clark DeWitt, Mrs. Lawrence D'Orsy, Mrs. James H. Doyle.
Eggert, Sophie, Jennie Ellison, Texas Elona, Mrs. Edwin Evans.
Fair, Nancy, Gladys Fairbanks, Marguerite Fields, Vera Hope Finlay, Viola Fortesque, Gertrude Fowler, Carolyn Friend, Lois Fuller.
Gates, Ruth, E. Gibson, Helen Gurney.
Hall, Nellie, J. Albert Hall, Helen Hammell, Emma Hayner, Fonnosa Henderson, Jean Hendricks, Maude Hewitt, Lois Horst, Mrs. Arthur Houghton, Mildred Hyland.
Janette, Yvonne, Glenna C. Johnston.
Kaufman, Mrs. Minna.
Larrimore, Francine, Lucille La Verne, Dixie Lee, Gertrude London, Mrs. Edward Dale Lynch, Edith Lyle.
McDermott, Eileene, Connie Mack, Mrs. Robert Mears Mac Kay, Sarah McVicker, Fay Martell and Gene Alsares, Marie Minturn, Cora Lawton Mitchell, Nina Morris, Florence Morrison, Mrs. Allen Murnane.
O'Brien, Geraldine, Patsy O'Brien.
Patriquin, Jean, Frances Paul, Kate Power, Alice Putnam.
Ragan, Ines, Maud Rodney, Lora Rogers.
Sayres, Margaret, Julia E. Shaw, Jessie Shay, Mrs. M. H. Sloan, Marion Sunshine.
Taylor, Madge, Florence Temple, Ethel Trevor, Ann C. Turner.
Vanette, Mabel.
Wentworth, Adele, Billie "Cantwell" Wilson, Gladys Wilson, Alice Winhorst, Alice G. Wood, Mrs. Stanley G. Wood.

MEN

Adams, Hugh J., Leslie Adams.
Baker, Charles R., Edwin Bailey, Banto Brothers, James M. Brophy, Rexford Burnette, Campbell, R. E., Harry Carlton, William Collins, Wallace R. Cutter.
Dae, Frank, Thomas Davis, Adrian C. De Arcy, Guy D'Emery, Clifford Dempsey, Ralph Dean, Wilfred Draycott, Phillip Dunning, Jack Dunston, J. A. Duvett, J. A. Divan.
Elliott, Eugene, L. York Erskine.
Fassett, Malcolm E., Harry Ford, Wm. Fraser, Fred Frear, Grey, Syd, Ralph Golling, J. R. Grisner, Robert Guthrie.
Hancock, Don, G. H. Hanglin, Guy Harrington, Fred Hight, Herbert W. Hodgdon, Thomas Holding, Chas. Horn, Louis Horst.
Jameson, F. T., Vaughn Jones.
Karger, Ben, R. A. Kasher, Love, W. I.
Mace, James, Edward Martindel, Roy Merrill, J. Mitchell, Eddie Morris, Sammy Morris, J. M. Morrison, Paul Morton, John Murray.
Nelson, Karle.
Paige, George, Lem. B. Parker, Max Plohn, Sydney R. Powell, D. H. Primrose, A. C. Pringle.
Redney, Eddie, Calvin Resche, Jack Resche, William Roselle, Ruppel, Clint Russell.
Schueller, Chas. A., Edward See, James Spencer, Ralph Sprague, Lawrence R. Sterner, Fred A. Sullivan, Willis P. Sweatman.
Taylor, Elmer, Ben Teal, John Tex, E. Trafton, Maurice Tuchman.
Vernon, Bob.
Weed, L. E., S. Wheatcroft, H. S. Whitney, Frank E. Woods.
Yeadaker, Earl B.

BOSTON

"The Circus Girl," "The Chief" "A Full House," and Others—A New "Movie" House

BOSTON, Dec. 29 (*Special*).—John Craig has put on for his holiday attraction "The Circus Girl," which is almost a perennial favorite at the Castle Square. Mr. Craig and Mary Young are both in the cast, and disport themselves in true musical comedy fashion. The Craig Players are fortunate in having among their number William Carleton and Betty Barnicoat, for both are thoroughly at home in musical work. Mr. Craig has added to his company Viola Compton and Henry Crocker, two accomplished English players who have done excellent work with one and another of the ill-fated repertory companies that Boston has seen spring into a brief existence during the past two seasons.

John Drew in "The Chief" at the Hollis, Julian Eltinge in "Cousin Lucy" at the Tremont, and "A Full House" at the Plymouth were the openings of the week. The other bills: Colonial, "Chin-Chin"; Majestic, "The Only Girl"; Wilbur, "Just a Woman"; Shubert, Harry Lauder; Park Square, "The Show Shop."

Montgomery and Stone and others of the "Chin-Chin" company entertained the children at the City Hospital on Christmas morning.

The Mary Young Christmas Tree celebration, at the Castle Square, had nearly seven hundred children as guests. Miss Young, Rose Lee, Vida Cooly Sidney and Justine Adams distributed gifts among the youngsters.

John Bouve Clapp, the "L. T. A." (for "learned theatrical antiquarian"), as he is sometimes known to his associates, spoke to the Bostonian Society last week on the history of the Boston Museum.

The coming of "A Full House" to the Plymouth marks a change to a new regime at the Eliot Street playhouse. Heretofore the Plymouth has been the local Liebler house. Now Cohan and Harris, in association with the Selwyns, have taken control. Under the management of Fred E. Wright, the Plymouth has become as distinctively a first-class theater as Boston possesses.

Whatever turns out to be the next venture at the Toy, it is not likely to be made by the Toy Theater Company, that was the tenant for whom the building was erected, for that company has just filed a petition in bankruptcy.

A new and elaborately planned and decorated movie house, the Fenway, has just been opened on Massachusetts Avenue, near the corner of Boylston Street.

The Harvard Chapter of Delta Upsilon has made arrangements with Richard Ordynski whereby he is to have charge of the chapter's forthcoming production of "Henry IV, Part II."

FORREST IZARD.

"COME UNTO ME," FIRST TIME

SCRANTON, PA. (*Special*).—Academy: "Come Unto Me," Augustin Glassmire's new play, had its premiere here week Dec. 20 to large and enthusiastic audiences. Mr. Glassmire has written a strong and heart-gripping play, in which there are more tears than smiles, and his work stamps him as an author of rare ability. The story deals with the misfortunes of the Shuman family in a large city. Ill fortune seems to pursue the family at every turn. First, Minnie, one of the daughters, elopes with a man, without the blessing of the church. The shame and disgrace overcomes the husband and father, and he threatens to kill himself. The mother and son are nigh unto death in another room. Irma, the other daughter, is about to sacrifice herself, so that her little brother may be saved and happier days come to the family. After the sacrifice, the daughter returns home, only to find that her mother and brother are dead. Then Minnie returns home, and her father is about to turn her out, when Irma intervenes, and tells him that if Minnie goes, she, too, must go, as she is equally guilty. The father next kills Irma's seducer. When it seemed that the limit of misfortunes had been reached, Ralph Vincent, Irma's lover, returns from Europe. This is followed by a confession and a divine forgiveness. The play has a prologue and an epilogue, both of which were given by Edna Archer Crawford. The part of Irma, one of the daughters, written for Mae Desmond, is one of the most difficult she has ever essayed in this city, for it runs the gamut of emotion from budding love to black despair, yet she measured up to the full requirements of the part, and again demonstrated that she is an emotional actress of exceptional ability. A finer piece of acting has seldom been seen here than the portrayal of the part of the husband and father by Arthur Buchanan. It is by far the best thing he has ever done here, and he shared first honors with Mae Desmond. Selmer Jackson, as Ralph Vincent, handled the part in a masterly manner, while Stewart E. Wilson, as Fred, Graef, gave a finished character study. Charles L. Stevens, as John Sanderson, gave a powerful portrayal of the role. Others who ably assisted in making the play a brilliant success were: Kerwin Wilkinson, Hazel Miller, Josephine Emery, Morton L. Stevens, Master Willie Wheeler, Tony Hodges, and John Roberts. Too much praise cannot be given to Augustin Glassmire, the author of the play and director of the company, for the faultless manner in which the play was staged and the smoothness with which the actors went through with their parts. "When London Sleeps" week Dec. 27.

C. B. DERMAN.

BROOKLYN, N. Y.

During the current week the Majestic has been dark. Being located in the central shopping district, the management thought it advisable to close down. However they will have a gala opening with the Parisian musical comedy, "Two Is Company," the first performance of which was a Christmas matinee, and continuing to New Year's.

Teller's Shubert is successfully producing "The Birth of a Nation," which will also be offered as the next week's attraction. Business is excellent, and promises to be throughout the entire run.

Mrs. Patrick Campbell, with her complete London company, has had a very successful week at the Montauk with Shaw's play "Pygmalion." As next week's attraction will be "Rolling Stones," the management is confident of continuing its operations.

At the Gotham, "No Mother to Guide Her" was well received during the current week. Next week, "The Chinatown Trunk Mystery."

ROBERT J. MARKLINGER.

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco — Belasco Theatre

BLANCHE YURKA
With E. H. SOTHERN
In "LORD DUNDREARY"

VIVIENNE SEGAL
with "THE BLUE PARADISE"
Management MESSRS. SHUBERT

JOSE COLLINS
ALONE AT LAST — Shubert Theatre

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ST. JOSEPH, MICH., PAGEANT

ST. JOSEPH, MICH. (*Special*).—It has remained for St. Joseph, Mich., to set the pace for other cities in the matter of unique Winter festivals. Dec. 11 the city inaugurated what was widely advertised as a Christmas festival. In preparation for this ten-day event both sides of all the prominent streets in the business section of the city were lined with Christmas trees planted along the edges of the street curbs. A Christmas tree, forty feet high, was the central figure. One square on either side of the large tree arches of colored electric lights crossed the street from side to side.

Every afternoon on which the weather was at all favorable a balloonist made startling ascensions and sensational drops from the clouds with a parachute. The balloonist, dressed as Santa Claus, carried with him aloft a bag of Christmas toys which he loosed, and which were gathered by the crowds.

On nights alternating with the balloon ascensions gorgeous street pageants with fitting music traversed the streets through tree-lined avenues. The effect of the celebration was so marked in the increasing of advance Christmas shopping that another day was added to the celebration. On this date, Dec. 22, the finale of the festival was emphasized in character by a night balloon ascension, in which the aeronaut carried fire works, which he discharged in his flight and rode with the balloon back to earth instead of making the usual parachute drop. An enlarged pageant with colored fire illuminations closed what proved to be the most novel and profitable celebration ever attempted in Southern Michigan.

RALPH AITCHISON.

A JUDGE ON "BIRTH OF A NATION"

DENVER (*Special*).—"Sylvia Runs Away," at the Denham Dec. 19-25, pleased those who like a trivial farce-comedy. "Snow White," with a large ensemble of children, followed. The skill of Manager Woodward in varying his attractions, making them timely, and catering to various tastes is remarkable.

Carolina White signalized the Orpheum programme Dec. 20-26. Others on an excellent bill were Billy Fogarty and Ethel Kirk, Muriel Worth and Lew Price, Nairen's Swiss Dogs, Nowerth Clintons, Mabelle Lewis and Paul McCarthy, and the Primrose Four. Week of Dec. 27, Houdini.

The upshot of the opposition to "The Birth of a Nation" was the loss of two performances before the wheels of justice could be started to restrain the authorities from suppressing the production. Judge Butler, in deciding the case, said that the picture showed the white race in a despicable position rather than the black, since the former was the instigator of negro outrages, and characterized as ridiculous any attempt to suppress a play because it contained objectionable characters.

"Mutt and Jeff in College" turned 'em away at the Broadway Dec. 19-25. "It Pays to Advertise" week Dec. 26.

FREDERICK D. ANDERSON.

BALTIMORE

Two Premiers this Week and One Later—Holiday Composite—The Children's Play

BALTIMORE, Dec. 29 (*Special*).—Each season Baltimore is treated to a greater number of premiers and new plays than probably any other city of its size, but the present year promises to eclipse all former ones. Jan. 3 both Ford's and the Academy will offer new plays. At the former, a romantic comedy with its scene laid in the year 1880, entitled "The Melody of Youth," will be revealed. This play is from the pen of Brandon Tynan, and was tried out in stock in 'Frisco last Summer with considerable success. When the piece is produced here it will serve as a starring vehicle for James K. Hackett, and the company will include such notable people as Brandon Tynan, George Giddons, Lily Cahill, and Haidee Wright in addition to about ten other players. On the same night, at the Academy, "Sybil," with Julia Sanderson, Donald Brian, and Joseph Cawthorn will be shown after its visit to Atlantic City and Washington. Still another premier is scheduled for Jan. 24, when Elsie Ferguson will give us "Margaret Schiller," by Hall Caine at the Academy for the first time on any stage.

"School Days," with Herman Thimberg, opened an engagement at the Colonial Theater on Christmas Day, to a fair matinee and a capacity house at night. It is retained for the week of Dec. 27. It is decidedly above the average run of musical comedies of its kind, and has the advantage of a good cast. The production is well staged, and the dance numbers are exceptionably good.

After a week of apathy, the playhouses came back strong this week, offering an array of attractions so diversified in their individual appeal that it would be a difficult matter, indeed, for one not to find something very much to their taste. For instance, we have grand opera, the Russian ballet, a highly colored war play, a thrilling melodrama dealing with crooks, a delightful little child's play, musical comedy, vaudeville, symphony concerts, and a recital, all in one week. To see everything worth while presents a problem which staggers even the blase, but most of us are game to the finish, and will make a try even though we fall by the wayside in the attempt. The most important event of the week is the first appearance in Baltimore of that muchly-advertised combination, "The Boston Grand Opera Company" and the "Pavlowa Ballet Russe." Though we had made the acquaintance of several of the individual artists of the Boston company through guest appearances with the Chicago and Metropolitan companies, the present engagement offers the first opportunity to become familiar with the Boston company as a whole. It is by far one of the most pretentious organizations which has visited Baltimore in a long while, and what is more to the point, is in every sense of the word "first class." The productions are elaborately mounted, and they carry a splendid orchestra and a remarkably good chorus. Crowded from the start, Montemezzi's "L'Amore de Tre Rei" marked the first performance. A cast comprising Zanatello, Lusia Villini, Mardones, and George Baklenoff sang the principal roles. "Madame Butterfly" and the ballet "L'Ecole Crinoline" was the bill on Tuesday afternoon, and "Pagliacci" and "Coppelia" was the farewell offering on Tuesday night.

One of the most thoroughly satisfying crook plays which have been seen in Baltimore in a couple of seasons is on view at Ford's this week, where Willard Mack's "Kick In" was given for the first time in this city. There was much curiosity to see this piece, and we are fortunate in not having had a second company wished on us as has been the case in a number of instances this year. Richard Bennett gave by far one of the best performances of his career in this play, and Forrest Winant, who has been absent from the local stage for all too long a period, shared honors with Mr. Bennett. Adrienne Morrison deserves a bit of praise for a very sincere and finished bit of work. The play was received most enthusiastically. "The Melody of Youth" week Jan. 3.

The Academy of Music is for the week, the "Children's Playhouse," and the grown-ups are only of secondary importance, or are taken along as chaperons for almost every child received an extra added Christmas treat in the form of a visit to the biz Howard Street playhouse, where "Pollyanna" steps from the pages of the story book together with all her friends, and lives with us for three whole hours. The most blase fall victims to the charm of Patrica Collinge in the title-role. Then there are those splendid players, Herbert Kelcey and Effie Shannon, who could never give a poor performance, and Philip Merivale and Jessie Busley. An extra matinee was given Tuesday afternoon for the children. Week Jan. 3, "Sybil."

I. BARTON KRIIS.

CHICAGO

Key to Every Attraction and Coming Bills—Personal Gossip and Deaths

CHICAGO, Dec. 29 (*Special*).—Illinois: "The Follies" will not close as early as announced. The stay has been lengthened until Jan. 23, the night before the arrival of "Chin Chin." This gives the revue nine weeks in Chicago, which is its longest engagement outside of New York. The New York record for 1915 is thirteen weeks and it looks like Chicago could equal it this year.

Cohan's Grand: "It Pays to Advertise" continues to big business and some predict that it will fill the rest of this season's time. Manager Harry J. Hidings is hardly that enthusiastic, but agrees that business is doing well.

Princess: "Nobody Home" continues to good business.

Garrick: "A special private performance for clergymen only was given Thursday night of last week of "Experience"; the engagement began on Friday night under highly favorable circumstances.

Power's: A. H. Woods's "Song of Songs" opened Sunday night, following a run of "Androcoles and the Lion," which was artistically successful, though hardly so in a financial way.

Olympic: The Olympic returned to the legitimate Sunday night with "Twin Beds," after an experience with $1.50 and then quarter high pictures.

Blackstone: This is the fourth week of George Arliss in "Paganini."

Cort: Taylor Holmes in "His Majesty Bunker Bean" is still attracting big business, being a solid success.

Chicago Theater: The American Music Hall is reopened under this new name, and $50,000 has been expended on it in remodeling. The play is "Within the Loop," with Irene Franklin as the big feature. Dave Lewis a favorite in Chicago, being prominent, and Frances Kennedy, still another Chicago favorite, being in the cast. Miss Kennedy is the wife of a well-known Chicago lawyer.

Grand: The Grand, at Thirty-first and State Streets, which plays vaudeville and caters to the colored people—numerous out that way—turned to a combination this week, and is playing "The Smart Set." The prices have been advanced to fifty cents, top, and two performances are given nightly.

Imperial: "Polly's Pets" is the current attraction. Thurston did a big week closing last Saturday. Frank A. P. Gazzolo and Abe Kaufman now own that house after a series of manipulations.

Crown: "The Law of the Land" is the present attraction. "Under Cover" was last week's attraction.

National: Robert Sherman's "The Girl Without a Chance" is this week's attraction. "The Blindness of Virtue" was last week's attraction. It was an especially organized company, but went into the one-nights this week with a view of other International time to follow.

Victoria: "Under Cover" is this week's attraction. "The Girl Without a Chance" drew the average holiday week business.

Sunday, Dec. 19, did not see good business at the four outlying houses, best known as Stair and Havlin theaters, but it was so near an equal break that the receipts are interesting. The Imperial did the biggest gross with Thurston, getting $622, and the smallest gross was $612.

George Nicolai, head of the new International circuit, was a Chicago visitor last week, and many secret sessions were held in which Ed Rowland and other Chicago professionals were prominent.

The *Examiner* benefit at Cohan's Grand, some time since, netted $2,000 for a Christmas fund, and Harry J. Ridings, the manager, received high praise from that paper for his efforts.

J. Harvey Orr's "Million Dollar Doll" will not play the Southern tour planned.

Robert Sherman spent Christmas with relatives at Minneapolis, Minn.

Harry Le Mack, who was ahead of the Plumb Stock company, is reported to have wed a non-professional in a Wisconsin town.

Mabel Ladin, who plays the prima douna role in LeComte and Fleshet's "September Morn," was called to Chicago on Thursday of last week by the death of her mother.

Charlie (Cannon Ball) Lane died in this city Dec. 22, after a brief illness, aged sixty-two years. He had worked ten days before at a theater in that city. In the seventies and eighties he was featured in a double cannon-ball act with the Sells Brothers circus with George Richards.

Thomas Graves, who played the hotel clerk in "Nobody Home," at the Princess, died Dec. 21, just before the final curtain of the play. He appeared only in the first act. Illness came during the second act and death resulted from heart disease. The members of the company were not informed until the play was over; the audience had no idea of what had happened, either.

Paul Gordon, whose real name is given as Thomas Achelas, and Margery Maude, both members of the company supporting George Arliss at the Blackstone in "Paganini," were married one day last week.

E. E. MEREDITH.

PHILADELPHIA

A Change of Bill At Many Playhouses, and a Change of Policy At One

PHILADELPHIA, Dec. 29 (*Special*).—Philadelphia holiday theatergoers have no cause to complain of the lack of new attractions just now for within the last week there has been a change of bill at everyone of the downtown houses but the Lyric, and the first of the year there will be a change here also. Christmas Day, "Watch Your Step!" opened at the Forrest, while at the Walnut Andrew Mack in "The Irish Dragoon," reopened this old house, which has been closed since the unfortunate ending of the stock company some weeks ago.

This week a number of very strong bills, as well as a change of policy at the American Theater, the old home of the German Stock company. This season the American Theater has had a varied existence. First, it was operated under the direction of William W. Miller, who had a stock company here during 1914-15. When Miller acquired the Knickerbocker, he took the stock company to West Philadelphia, and the American was taken over by McGurk and Seeblosky, who operate the Cross Keys and the Globe. They introduced 10 and 20 cent vaudeville, which did not go so well, and now it has reverted to its old policy of stock under the direction of George Arvine.

Edward Locke, the well-known playwright, has the distinction of having two of his plays produced at adjoining theaters simultaneously. "The Land of the Free," a new play, said to be patriotic to the extreme, just opened this week at the Adelphi, while "The Bubble" is in its final week at the Lyric.

William Gillette is again in town, and is playing at the Broad in a revival of "Secret Service." He will also be seen the succeeding week in a revival of Sherlock Holmes. "On Trial" is also a new attraction opening at the Garrick, with a splendid cast headed by Frederick Perry.

Florence Moore returned this week in a principal part in "Maid in America" at the Lyric.

J. SOLIS-COHEN, Jr.

CANTON, O.

CANTON, O. (*Special*). — Fire seriously damaged the stage of the Grand Opera House, Canton, O., early Christmas morning. Little damage was done to the auditorium, and Manager V. L. Schram immediately started repairs, and was ready for May Irwin Dec. 27. L. B. Cool, general manager for Felber and Shea, lessees, said in an interview that the work of Fire Chief Robert Mosnar in saving the building from total destruction was phenomenal.

It was Merry Christmas for the performers and employes of the Lyceum Theater on Christmas Eve. Every male employe from Manager Fred Witter to the programme boy received a generous check from Proprietor E. E. Bender. Miss Barchfield, treasurer, and Miss Mauer, assistant, received wrist watches, and gifts of boxes of cigars and candy were given the performers. Mr. Bender and Mr. Witter were each given beautiful gifts from the attaches of the house.

BUSH.

STEIN'S MAKE-UP

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Holiday Week in the Varieties

THE just-before-Christmas lull manifested itself in the varieties last week.

More Vaudeville Nobility

The Princess Jue Quon Tai made her first New York vaudeville appearances. The princess, according to advance heralding, belongs to the deposed royal family of China, and is in America because she just won't become a subject of the new emperor.

That being the case, we suspect that the princess's honorable ancestors crowded the Palace at the opening and psychically plugged. And the multitudinous H. A.'s must have been a bit puzzled by Miss Jue Quon Tai's excellent English.

Far be it from us to doubt the Celestial antecedents of the princess in these days of honest and hard-working press agents, but—— Anyway, Miss Jue Quon Tai, with a Chinese tea garden as a background, first sings "Chinatown" in what we believe is Chinese. Then she gives, in English, "If You Only Had My Disposition, You'd Be Lovin' Me All of the Time," "Annie Laurie," and "America, I Love You."

The princess, save for her eyes, is quite American in appearance. She has some personality and a slight little voice. But let us hasten to add the programme's glowing descriptive phrases: "A Pearl of Pekin," "A Royal Manchu Princess," and "The Fairest Flower of the Old Régime."

Alla Nazimova Returns

Alla Nazimova returned in Marion Craig Wentworth's idealistic but exceedingly effective "War Brides," that pioneer of war playlets. The one-act drama still stands alone in instant emotional appeal. It's written with some poetic beauty of expression, too, as when Joan says:

"You think we are left at home because we are weak. Ah, no; we are strong. That is why, strong to keep the world going, to keep sacred the greatest things in life—love and home and work."

Madame Nazimova's playing of the distraught Joan is as passionate and wringing as in the early days of the sketch. She hasn't allowed herself to grow stale in the exacting role. Nila Mac, a newcomer, does very well as the sister, Amy. Clara Reynolds Smith is effective enough as the mother, but she does not equal Gertrude Berkeley, who created the part. The remainder of the cast is unchanged.

Willard Simms's Paste Playlet

Willard Simms and "Flinder's Furnished Flat," his skit of an amateur paperhanger who gets into the wrong apartment, belongs to the noisy old variety days.

Simms tumbles over wet paper, vocalizes in a weird voice between splashes, and sprawls into the paste bucket. The turn still stands as the messiest act in vaudeville. It's as subtle as a Keystone comedy.

MISS RUTH ROYE,
Now Appearing in the Southern Keith Theaters.

MISS EDNA HIBBARD,
Appearing with Lynne Overman in "The Highest Bidder."

Adelaide and J. J. Hughes repeated their previous week's routine of dances. These are, of course, gaining in smoothness through repetition.

Christeta Goni's Debut

Christeta Goni, a young Spanish violiniste, came to vaudeville at the Palace. Miss Goni's programme numbered Bazzini's "Rondo des Lutins," the Meditation from Massenet's "Thais," a medley of Bohemian airs, and, for an encore, a mingling of American rags.

Miss Goni's playing is marked by a pleasant tonal quality and an interesting style. She is an excellent addition to vaudeville. However, she should open her programme with something other than the lengthy staccato Bazzini composition.

Emma Carus had some new costumes and songs at the Colonial. She talked and sang about that eternally comic subject, marriage.

"Shall we go to the movies?" asks her assistant, the lengthy Noel Stuart.

"No, the organ music makes me weep—it reminds me of my wedding days."

And Miss Carus sings one of those lyrics about the cruel, heartless, and soulless White Way that susceptible Broadway always likes to hear. The incandescent sobs are like this:

"There's a broken heart for every light on Broadway,
A million tears for every gleam they send;

Those lights above you,
Think nothing of you."

We think Miss Carus should drop her Irish number. It has grown heavy and lacks spontaneity.

Adler and Arline in New Act

Harry Adler and Anna Arline have a new act. For which they deserve commendation. A new offering is to be treasured, indeed, these days. At present, Adler, as a bewhiskered and hobbling centenarian, pursues Miss Adler across the stage. He paused midway, while the orchestra conductor remarks, "Aw, take 'em off, we know you." Then off comes the make-up, while Miss Adler comes back to do a little French song. In fact, she is introducing several songs this year. Interspersed among the new patter and songs are the old and effective sound imitations of a bee, a board being sawed in a planing mill, and so on.

New acts are in demand. The view long ago advanced by THE MIRROR—that vaudeville must have new blood—is being echoed everywhere. And it is bearing fruit.

Sam H. White and Lou Clayton work in blackface, running through the business and mannerisms attributed to the comic negro. They get little response because they are not fitted for this sort of thing. Their dancing—of the St. Vitus type—is at least novel, although at times it is painful in appearance.

The Stage Reporters

Ethel Clifton and Brenda Fowler offered their sketch, "The Saint and the Sinner," of the triangle: wife, husband and other woman. Let's make one suggestion. There's the off-stage noise of reporters trying to gain admittance to the house. It sounds like a William A. Brady mob in action. Real newspaper men don't try to break down a door. Why must stage reporters always be bounders?

Let's say a holiday word about Julius Lenzberg, the Colonial orchestra conductor, who makes the intermission, always a pleasant event, even pleasanter. Mr. Lenzberg leads with a sense of humor. The Colonial without him wouldn't be the Colonial.

Walter Brower Appears

At the Colonial, too, Walter Brower proved to be a monologuist—genus street corner—who appears in every-day attire, sans make-up. Brower looks like a blending of a college sophomore and the young fellow who jams into the subway car just behind you. His patter is anent marriage, wifey being what is termed a cabaret *artiste*. He utilizes the incompleted sentence style, like this:

"The suit (the wedding garb) was a present from my wi—she gave it to me just before—that was the reason her brother didn't come—my wife looked beautif—I'll say that much for that squa— that girl."

MISS EVELYN NESBIT.
A Strong Drawing Card in the Varieties.

Lumiere, N. Y.

MISS DOROTHY MEUTHER,
A New Vaudeville Single.

CHICAGO VAUDEVILLE

CHICAGO, (*Special*).—McIntyre & Heath were to headline at the Majestic last week but Ralph T. Kettering's new sketch, "Which One Shall I Marry?" was substituted at the last minute and Belle Baker advanced to headliner. The Kettering playlet recently played the Great Northern and American with a different cast. This company was especially organized in the East for the big time. Belle Baker did splendidly and walked away with applause honors. The Four Marx Brothers, who have worked their way steadily from the very smallest outlying houses up to the Majestic, were prominent on the bill.

The Palace Music Hall had Eva Tanguay last week and that headliner moved to the Majestic this week for a return date—her last appearance at that house this season, it is announced. The bill was a little strong on singing in its first half and a little weak in comedy, but later developed to better vaudeville. Valentine and Bell, in a bicycle novelty, went very well, while Hussey and Boyle, on early, did very nicely.

E. E. MEREDITH.

GOSSIP

S. Jay Kaufman is offering Leon M. Lion, the well-known English actor and playwright, for a vaudeville season in this country. Mr. Lion would use, as his variety vehicle, W. J. Locke's "The Adventures of Aristede Pujol." This playlet was once presented by the late Charles Frohman at the Duke of York's Theater in London, as part of a programme of playlets.

So far nothing definite has come of the negotiations for Marie Tempest's entry into the varieties. Efforts were first made to secure the comedienne as Palace topliner for next week.

Lionel Atwell, who is appearing with Mrs. Langtry in vaudeville, has secured an option on a playlet, called "The Naked Man," and written by Leon M. Lion and Tom Gallon.

Matthew White, Jr., of *Munsey's Magazine*, and Katherine Eggleston have just completed a playlet, "Curtain," based on the play-within-a-play idea. S. Jay Kaufman will, it is probable, produce the sketch.

Adelaide and J. J. Hughes are in their third week at the Palace.

Hugh Herbert mimeographs on the vaudeville sense of humor: "Some comedians and others close to the stage maintain that subtle humor doesn't reach its mark in vaudeville as it does in a more lengthy play. To all of those I heartily disagree. Vaudeville audiences catch the most subtle humor as readily, if not more so, than attendees of the three or four act plays. I do not mean to say that a big majority of the audiences of the varieties do not prefer broad wit or humor, but in the past five years the tenor has changed to the higher type of humor."

COMING HEADLINERS

WEEK OF JAN. 3.—*Palace*, Nan Halperin; *Colonial*, Harry Gilfoil, Hoey and Lee; *Alhambra*, Harry Green and company, Dorothy Toye, Adelaide Herrmann; *Royal*, "The Highest Bidder," Josie Heather; *Orpheum*, Melville Ellis and company, Lew Dockstader, Bessie Wynn, Farber Girls; *Bushwick*, "The Forest Fire," Mabel Berra; *Prospect*, Violet Dale, Henry Lewis.

WEEK OF JAN. 10.—*Colonial*, Robbie Gordone; *Alhambra*, "The Forest Fire," Melville Ellis and company; *Royal*, Marie Nordstrom, Emma Francis; *Orpheum*, Nazimova and company, Cressy and Payne, Belle Blanche; *Bushwick*, Henry Lewis, Farber Girls, Marshall Montgomery; *Prospect*, Hoey and Lee.

1916 TO BE BIG VAUDEVILLE YEAR; "CLASS" VS. "HOKUM"

Nazimova Ends Tour of Forty Weeks—Elsie Janis in New Imitations

BY WALTER J. KINGSLEY.

I HAVE a letter regarding one-act plays which is interesting. If the author wrote sketches with the blend of pep and precision, grace and ginger, that he spills into a letter he would wax wealthy from royalties. He enclosed with his missive a playlet, entitled "The Windy Shot—A Scarlet Study in Suspicion." This is not, as might be supposed, a dramatization of Maxfield Parish's sublime conception of Old King Cole and his court as blazoned back of the Knickerbocker bar, but a story of darkness, disaster and death in the depths of an Illinois coal mine. It smacks of the Grande Guignol. Mr. Charles Feliky, our play reader, is now perusing it, and will report anon. I am not at cross purposes with Edward Harold Conway, but I do not claim to be a mastodonic innovator in vaudeville, crashing through the jasbo and the gravy to show the way to a better land, where only sketches of the purest ray serene are permitted presentation. I find that vaudeville has its own rules and regulations approved by millions of theatergoers and I am naturally subdued more or less by the medium I work in, as I frankly worship success and believe in advance through compromise. Keith vaudeville is mightily pleasing to the American public. Week by week it improves; little by little it advances and to deny that the sum total of progress in the past few years has not been great is to deliberately shut one's eyes to the shining achievements of A. Paul Keith and E. F. Albee in bringing to the two-a-day the stars of opera, music and the drama to give distinction to our bills whose bone and sinew are and must always be the standard vaudeville acts, indigenous to the soil of variety so fruitful in entertainment. The mission of the vaudeville theater is to entertain and for us he is the greatest writer, the greatest actor and the greatest "performer" who entertains most in the particular medium used for expression. Expand and develop as much as you like, but don't force upon vaudeville the playlet written for the closet or *The Smart Set* which reads well and acts badly. Here's the letter:

"For some time past I have been reading your stuff in the NEW YORK DRAMATIC MIRROR. Not because I think that your style is the best in the publicity world, nor because the thought is particularly arresting, but because, as the mouthpiece of vaudeville, you spoke with a certain authority.

"In these days of the multitudinous press agent it takes a pretty good man to stir your interest in whatever he happens to be exploiting. That is, if you have any bean at all. You know what his job is; you know how it is usually done; and for the most part you just laugh at the easy way the crowd flops for it. But your stuff was in a different category. You wrote of things you had seen and heard and felt, apart from vaudeville, and one got the impression that you hadn't spent all your life within the confines of that emasculating Rialto. So that in addition to reading you on account of the position you held, I, for one, read you because of the unexpected originality you brought to your work. Your equipment was varied and you had what the French call '*flair*.'

"This was up to a short while ago. I believed that there was something constructive even about your work, that you really sought to elevate the level of vaudeville, that you wanted it to reach its potential place in the amusement world. All this apart from earning your salary. I thought you were there with the big idea. You wanted 'class.' Especially did you want 'class' where the one-act play was concerned. You urged the serious worker to turn his attention to this particular department of the varieties with a view to raising its standard. And from time to time you mentioned the names of brilliant craftsmen whose co-operation would certainly have redounded to the credit of vaudeville.

"And then one Sunday, in the dramatic section of *The Times*, there was printed under your name a mythical interview purporting to give the real dope on how to break into vaudeville from the playlet end. Your vaunted 'class' resolved itself into the familiar 'jasco' and 'gravy' which I had been paying good money to see for years. It was a brilliant apotheosis of the well-known 'bunk.' You wanted 'class' all right, but with reverse English.

"And now you're at it again. You don't seem to have any sense of humor at all. Or maybe you're one of those humorists who thinks that because he is kidding other people he isn't kidding himself. I don't know. I do know, though, that the hand that wields the boomerang never sleeps—which is almost a mixed metaphor. And then it would take a mixed metaphor to describe this situation.

"You want no more of 'day-before-yesterday ideas.' What you want is 'day-after-to-morrow ideas.' You want little talk and much action, which may or may not be in accord with the dramatic spirit of 'to-morrow.' You want the 'punch'—which may be obsolete by then. You want something that is essentially artificial, essentially theatrical, essentially of the vintage of 1888. You want the damnest incongruity that the mind of man ever conceived. And you get it, every week in vaudeville.

"This Frederick James Smith doesn't seem to agree with you. With a trenchant comment or so, the bare setting forth of an actor's lines or business, an ironic word of praise, or some similarly effective device, he laughs harder and more pointedly at vaudeville's pretensions than anyone I know. What's more he even has the hardihood to declare that there is a place in vaudeville for tragedy—which, according to your *Times* effusion, is the rankest heresy. But anyone with half an eye can see that he likes vaudeville, not for what it is, but for what it should be.

"This is a long letter, old top, but not half so long as my indictment is broad. As old Cicero used to pull it, I won't refer to the fact that I gave up a good editorial job to write one-act playlets, that I have written about four in the past year and a half, and that none of them have been produced. But I am enclosing a play with your own old punch, a legitimate punch, by the way, which isn't founded on the clairvoyance of a war mother who knows that her impending war baby is going to be a boy instead of a girl, or any such absurdity. An American theme in a setting never before used. If you have ever read of or seen a situation just like it, I should relish being apprised of the fact. You want the 'surprise' twist. This play has it. You want action every minute of the time. This play has it. It may even have a drop or two of 'gravy.' But one thing it is not is a 'fumbling, prissy, mussy (by the way, where did you unearth that word?) verbal mess.' *The Smart Set* carried it, in an unabridged form in the issue of April last.

"Here's a play after your own definition. 'Let there be little talk and much action,' is my prayer to you and the U. B. O."

Alexander Woollcott, dramatic editor of *The Times*, has an unfailing sense of humor. Recently, in rejecting a press agent's contribution, he wrote:

"Mere indignant refusal of a manuscript does not necessarily imply that it is rotten, though it certainly does not imply it isn't. So many indecent suggestions are made to the editor that he cannot possibly hope to consider them all. Hoping you will submit many manuscripts and to many indignities, we beg to assure you of our distinguished regard."

Best of the vaudeville news of the new year is the announcement from the Palace Theater that Elsie Janis will return to the two-a-day for the rest of the Winter. She will open at the Palace next Monday and thereafter will appear at all the Keith houses. Her contract is almost too good to be true and if anyone had reason to enjoy Xmas it was Elsie Janis, for her route sheet was handed her the day before the holiday. Promptly Miss Elsie sent to each of the dramatic critics a Xmas copy of her book, "Love Letters of an Actress," and then began work upon her imitations. She will use new material in her work and will also, she promises, use a new method. There is great interest in her engagement at the Palace and the advance sale is unusually large. Elsie Janis has the distinction of having been taken up by the Dowager Empress Alexandra and by Queen Mary during her splendiferous London season and she has letters from both these royalties. Other American stars have met the nobility and gentry, but Elsie Janis was persona grata at the fountain of honor itself—the royal court of the British Empire. Mrs. Janis is doing well, thank you, and is quite capable of doing business, without the aid of an attorney, with the keenest witted managers in christendom.

Dorothy Jardon, after her smashing hit on the Keith Circuit, is going over the Orpheum time. Miss Jardon turned down a dazzling offer for the movies before signing with Martin Beck. A picture magnate who saw and heard her at the Palace sent word that she could write her own contract for a season in studios, but she had given her word to make the Orpheum tour and, with Miss Jardon, that settled the matter and she declined the flattering offer. However, there will be films making when she gets tired of the two-a-day and the movie world awaits her debut. Miss Jardon is a box-office feature of the first magnitude in vaudeville.

Adelaide and Hughes are dancing their third consecutive week at the Palace. Their sense of rhythmic flowing line amounts to positive genius. Many artists visit the Palace whenever they dance and make sketches of them in action. Adelaide and Hughes are workers; they toil terribly to keep in perfect physical trim and to create new dances and their fine blend of straightforward business sense with consummate artistry make them popular with the vaudeville powers.

Watch Anna Laughlin and Billy Gaxton. They are scoring the kind of a hit that makes Keith vaudeville the best in the world. As I said last week Gaxton is one of the few "finds" of the season.

Doyle and Dixon and Harry Fox, all exponents of Keith vaudeville, cover themselves with glory in "Stop, Look, Listen" at the Globe Theater. This pleasant piece is glorified vaudeville and makes one more amusement stake horse in the Dillingham stable of winners. Doyle and Dixon "stop the show" with their diverting dancing. Such ingenuity, such comedy, such originality, such bountiful variety in stepping are irresistible. I saw Flo Ziegfeld applauding them until he split his gloves on the opening night and surely he qualifies as an expert judge of the dance. Harry Fox was at his best and revealed himself as a true comedian of much more versatility than he has been credited with. He never flipped his coat-tails a single time but put over all new stuff in an unctuous likeable way that had much to do with the hit of the piece. As always Joseph Santley was a sheer delight and Harry Pilcer scored every time he came on the stage. It was a big night for vaudeville. It doesn't seem possible to put on a successful revue nowadays without getting the artists from the two-a-day. However, where the revue has a half dozen of these clever folk, Keith vaudeville has them by hundreds and week by week employs them in its world-famous bills.

1916 will witness many improvements in big time vaudeville. A. Paul Keith and E. F. Albee are hard at work planning ways and means to bring scores of new artists into their theaters, and the whole business will be freshened up and stimulated into creative activity. Vaudeville never stands still. Progress is the secret of its success, and the names that are to be announced as recruits to variety will make the fans gasp. Sooner or later they must all come to our stage. Vaudeville offers great artists long engagements and absolute certainty of income, and gives them a vast new public.

Up at the Royal Theater, Keith vaudeville is prospering. The Bronx has taken the Royal to its heart of hearts and supports the splendid bills with capacity patronage. The leading Keith headliners are appearing at the Royal, which is one of the most prosperous big time houses on the circuit.

Nazimova's long vaudeville tour is over. She is now looking for a play and a manager. I wonder if she is grateful for the wonderful season or more than forty weeks given her by the U. B. O. Nazimova has never been fortunate as a money maker in the legitimate, but in variety she drew down $2,500 net for herself for more than forty weeks, and was seen by hundreds of thousands to whom heretofore she was only a name. The new public is alone worth a fortune to her. No great star was ever treated with more distinguished consideration than was Nazimova in vaudeville, which gave her a human role to play and made her an enormous success. Even though she doesn't repeat "War Brides," she should repeat a little prayer of gratitude to the powers that rule the U. B. O.

ELSIE JANIS AT PALACE

Isabell D'Armond's Plans—Leon Lion Playlet for Mrs. Langtry

Elsie Janis comes to the Palace on Monday, booked by M. S. Bentham. THE MIRROR first told of Miss Janis's plans to enter vaudeville.

Leon M. Lion is writing a new vaudeville vehicle for Mrs. Lily Langtry. Mrs. Langtry is likely to be seen in the sketch, at present called "Red Luck," early next season.

Isabell D'Armond, who has just returned from Australia, has several novel ideas which she will introduce to vaudeville. A musical comedy offer, however, may cause the temporary postponement of the new act.

The charming little comedienne went to Australia, booked personally by Hugh McIntosh, at the beginning of the war. For two seasons she headed Mr. McIntosh's Follies company, being billed across Australia as "the Queen of the Follies."

Miss D'Armond had some interesting experiences. Before going to the Antipodes, she was appearing in the English halls. She was in Ireland at the time of the Ulster troubles and had difficulty in getting out of Dublin.

"Conditions in Australia," she says," are excellent, affected to an extent, of course, by the war. You see wounded soldiers everywhere. Australia, you know, contributed most of the men for the Dardanelles expedition. Many benefits are being given, and Mr. McIntosh has been an active worker in raising funds. Mr. McIntosh is prominent in politics, and he was recently named as president of the British Empire League of Australia and the Victoria League of New South Wales.

Sydney Jarvis and Virginia Dare returned to America on the same steamer with Miss D'Armond. Rosie Crouch came back, too, on the same boat. She will do picture work on the Coast. Siemons and Dean were return passengers. Mary Elizabeth, when Miss D'Armond sailed, was reported to be seriously ill in an Australian hospital.

Monte Wolf, who appeared with Miss D'Admond in England and Australia, sails on Jan. 8 for England. Mr. Wolf and Margaret Hainey are to enter the London Hippodrome revue, which opened Christmas week.

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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Palace, N.Y.C., 3-8.
ADLER, Felix: Colonial, N.Y.C.; Keith's, Prov., 3-8; Alhambra, N.Y.C., 10-15.
ADONE: Orph., Montreal.
ADONIS and Dog: Keith's, Toledo; Hipp., Cleveland, 3-8; Keith's, Youngstown, 10-15.
AHEARN, Charles Co.: Keith's, Boston; Orph., B'klyn, 3-8; Colonial, N.Y.C., 10-15.
ALDRICH, Mme.: Orph., Denver, 2-8.
ALEXANDRIA, Gladys Co.: Keith's, Indianapolis; Keith's, Louisville, 3-8; Grand, Pittsburgh, 10-15.
ALEXANDER Brothers: Orph., Chattanooga, 30-Jan. 1; Orph., Savannah, 3-5; Victoria, Charleston, 6-8; Orph., Charlotte, 10-12; Orph., Petersburg, 13-15.
ALEXANDER Kids: Keith's, Prov.; Keith's, Phila., 3-8; Colonial, Erie, Pa., 10-15.
ALLEN, Minnie: Prospect, B'klyn; Colonial, Erie, Pa., 10-15.
ALLMAN and Doty: Forsythe, Atlanta; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8; Keith's, Balto., 10-15.
AMERICAN Dancers, Six: Temple, Detroit; Temple, Rochester, 3-8; Shea's, Buffalo, 10-15.
AMETA: Victoria, Charleston, 10-12.
AMOROS Sisters: Keith's, Dayton, 3-8.
ANKER Trio: Colonial, Erie, Pa.; Keith's, Cinti., 3-8; Keith's, Indianapolis, 10-15.
ANNAPOLIS Boys, Five: Orph., Los Angeles.
ANTRIM and Vale: Dominion, Ottawa.
ANTWERP Girls: Keith's, Cinti., 3-8.
APRIL, Ollie Young: Shubert, Utica.
ARABS, Bonomoro's: Alhambra, N.Y.C., 3-8.
ARCO Brothers: Victoria, Charleston, 3-5; Orph., Savannah, 6-8; Orph., Knoxville, 10-12.
ARDATH, Fred J. Co.: Colonial, Erie, Pa., Jan. 3-8; Keith's, Indianapolis, 10-15.
ARNOLD and Ethyl Grazer: Palace, N.Y.C.
ARNOLD and Florengo: Orph., Milwaukee, 2-8.
ARNAUT Brothers: Prospect, B'klyn.
ARTOIS Brothers: Orph., Birmingham, 30-Jan. 1; Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8.
ASTAIRE, Fred and Adelle: Orph., B'klyn, 3-8; Royal, N.Y.C., 10-15.
AUBREY and Rich: Keith's Toledo; Empress, Grand Rapids, 3-8.
AURORA of Light: Palace, Chgo.; Orph., Milwaukee, 2-8.
AVON Comedy Four: Keith's Youngstown; Empress, Grand Rapids, 3-8; Keith's, Toledo, 10-15.
AYER, Donald, Mme.: Orph., Fresno, 30-Jan. 1; Orph., Los Angeles, 2-8.

BACHELOR Dinner: Orph., Calgary, 26-Jan. 1; Orph., Seattle, 2-8.
BAKER, Belle: Columbia, St. Louis; Orph., Milwaukee, 2-8.
BALL, Ernest R.: Keith, Balto.; Temple, Detroit, 3-8; Temple, Rochester, 10-15.
BALL, Ray Elinore: Keith's Toledo; Grand, Pittsburgh, 3-8; Keith's, Cinti., 10-15.
BALKANS' Musical: Victoria, Charleston, 30-Jan. 1; Orph., Chattanooga, 3-5; Orph., Knoxville, 6-8; Orph., Nashville, 10-12; Lyric, Birmingham, 13-15.
BALLET Divertissement: Orph., Fresno, 30-Jan. 1; Orph., Los Angeles, 2-8.
BAUZER Sisters: Hipp., Cleveland; Keith's, Columbus, 3-8.
BANKOFF and Girlie: Colonial, N.Y.C.; Keith's, Youngstown, 3-8.
BARAT, Arthur: Orph., Fresno, 30-Jan. 1.
BARNES, Stuart: Orph., Sacramento, 3-5; Orph., Fresno, 6-8.
BARRY, Mr. and Mrs. Jimmie: Maj., Chgo.; Hipp., Cleveland, 3-8; Shea's, Buffalo, 10-15.
BARTLETT, Guy: Orph., Chattanooga, 30-Jan. 1; Orph., Charlotte, 3-5.
BARTON, Sam: Maj., Chicago.
BAYES, Nora: Palace, N.Y.C.; Keith's, Balto., Jan. 3-8; Keith's, Columbus, 10-15.
BEAUMONT and Arnold: Orph., New Orleans; Orph., Chattanooga, 6-8.
BEEMAN and Anderson: Alhambra, N.Y.C.
BEERS, Lee: Keith's, Toledo, 3-8; Hipp., Cleveland, 10-15.
BELL Ringers: Orph., Seattle, Orph., Portland, Ore., 2-8.
BELLECLAIRE Brothers: Prospect, B'klyn, 27-Jan. 1.
BELMONTS, Five: Keith's Providence.
BENT, Francis P.: Prospect, B'klyn.
BERESFORD, Harry Co.: Orph., Kansas City, 2-8.
BERGEN, Alfred: Keith's, Indianapolis; Keith's, Louisville, Jan. 3-8; Forsythe, Atlanta, 10-15.
BERGERE, Valerie, Co.: Hipp., Cleveland, Jan. 3-8; Keith's, Cinti., 10-15.
BERNARD and Scarth: Shea's, Buffalo, Jan. 3-8; Shea's, Toronto, 10-15.
BERRA, Mabel: Keith's, Phila.; Bushwick, B'klyn, 3-8.
BEYER, Ben, Co.: Orph., Salt Lake City; Orph., Denver, 2-8.
BIG City Four: Keith's, Columbus; Orph., Nashville, 10-12; Lyric, Birmingham, 13-15.
BISHOP, Marie: Orph., Calgary, Can.; Orph., Seattle, 2-8.
BISON City Four: Orph., Denver; Orph., Colorado Springs, 3-4; Orph., Lincoln, 6-8.
BISSETT and Scott: Orph., Birmingham, Jan. 3-5; Orph., Nashville, 6-8; Forsythe, Atlanta, 10-15.
BLANCHE, Belle: Palace, N.Y.C.; Orph., B'klyn, 10-15.
BORSINI Troupe: Hipp., Cleveland, Jan. 3-8.
BOUNCER'S, Billy, Circus: Orph., Winnipeg; Grand, Calgary, 2-8.
BOWERS, Fred V., Co.; Alhambra, N.Y.C.; Keith's, Prov., 10-15.
BOWEN S, Walters and Crooker: Keith's, Dayton; Keith's, Boston, 3-8.
BRAATZ, Selma: Royal, N.Y.C., Jan. 3-8.
BRADLEY and Morris: Keith's, Wash., 3-8; Orph., B'klyn, 10-15.
BRETON, Ted and Corinne: Orph., Chattanooga, 6-8; Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
BRIDE Shop: Forsythe, Atlanta; Keith's, Wash., Jan. 3-8.
BRIGHTONS: Shea's, Buffalo; Shea's, Toronto, Jan. 3-8.
BROCKBANK, Harrison: Bushwick, B'klyn, 3-8.
BRONSON and Baldwin: Orph., Denver, 2-8.
BRONTE and Aldwell: Keith's, Dayton, 3-8; Colonial, Erie, Pa., 10-15.
BROOKS, Alan, Co.: Keith's, Youngstown; Grand, Pittsburgh, 3-8.
BROWER, Walter: Keith's, Boston.
BROWN, George: Keith's, Dayton.
BROWN and Spencer: Lyric, Birmingham, 10-12; Orph., Nashville, 13-15.
BROWNING, Bessie: Orph., Memphis; Orph., New Orleans, 2-8.
BRUCH, Fritz and Lucy: Prospect, B'klyn, 10-15.
BURKHARDT, Maurice: Maj., Chgo.; Keith's, Columbus, 3-8; Keith's, Wash., 10-15.
BURLEY and Burley: Orph., Seattle; Orph., Portland, Ore., 2-8.
BURNHAM and Irwin: Keith's, Columbus, 10-15.
BURNS and Irwin: Keith's, Louisville.
CAMERON Sisters: Bushwick, B'klyn.
CAMPBELL, Craig: Temple, Rochester; Empress, Grand Rapids, 10-15.
CAMPBELL, Misses: Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
CANSINOS: Orph., Los Angeles, 2-8.
CANTOR and Lee: Orph., Winnipeg; Grand, Calgary, Can., 2-8.
CARR, Alexander, Co.: Bushwick, B'klyn; Keith's, Wash., 3-8; Keith's, Balto., 10-15.
CARR, Eddie, Co.: Temple, Rochester; Shea's, Toronto, 3-8.
CARTER, Mrs. Leslie: Orph., Memphis; Orph., New Orleans, 2-8.
CARUS, Emma: Keith's, Balto.
CHALLON, Jean: Orph., Oakland, 2-8.
CHEFFRBERT'S Manchurians: Orph., New Orleans; Orph., Birmingham, 3-5; Orph., Nashville, 10-12.
CHILDS, Jeanette: Victoria, Charleston, 30-Jan. 1; Orph., Birmingham, 3-5; Orph., Nashville, 6-8; Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
CHIP and Marble: Keith's, Toledo; Keith's, Columbus, 3-8; Keith's, Dayton, 10-15.
CHYO: Orph., Omaha.
CICCOLINI: Maj., Milwaukee; Maj., Chgo., 2-8.
CLARK and Verdi: Keith's, Youngstown; Empress, Grand Rapids, 10-15.
CLAUDIUS and Scarlet: Orph., Salt Lake City, 2-8.
CLAYTON, Bessie: Orph., Minneapolis; Orph., Winnipeg, 2-8.
CLAYTON, Una, Co.: Lyric, Hamilton, Can., 3-5.
CLIFF, Genevieve Co.: Orph., Denver; Orph., Colorado Springs, 3, 4; Orph., Lincoln, 6-8.
CLIFFORD, Kathleen: Orph., B'klyn; Keith's, Boston, 10-15.
CLIFTON and Fowler: Keith's, Toledo.
CLIFTON, Herbert: Keith's, Prov.
CLINTON'S, Novelty: Orph., Lincoln, 30-Jan. 1.
CLIPPER Comedy Four: Orph., Roanoke, 6-8; Orph., Knoxville, 10-12; Orph., Chattanooga, 13-15.
CLOWN Seal: Keith's, Balto., 3-8; Garrick, Wilmington, 10-15.
COLLINS, Milt: Keith's, Wash.
COLONIAL Belles Seven: Keith's, Dayton, 3-8; Grand, Pittsburgh, 10-15.
COLONIAL Minstrel Maids: Orph., Knoxville, 30-Jan. 1; Orph., Savannah, 3-5; Victoria, Charleston, 10-15.
COMFORT and King: Orph., 'Frisco, 2-8.
CONANT, Caliste: Orph., Winnipeg, 2-8.
CONLIN, Steele and Parks: Keith's, Balto., 3-8; Keith's, Phila., 10-15.
CONNOLLY and Wenrich: Temple, Detroit; Temple, Rochester, 3-8.
CONNOLLY, Mr. and Mrs.: Orph., Minneapolis, 2-8.
CONRAD and Conrad: Orph., Los Angeles, 2-8.
COOK, Joe: Forsythe, Atlanta; Orph., Jacksonville, 3-5; Orph., Savannah, 6-8; Victoria, Charleston, 10-12; Orph., Knoxville, 13-15.
COOPER, Harry: Royal, N.Y.C.; Keith's, Balto., 3-8; Colonial, Erie, Pa., 10-15.
CORADINI'S Animals: Keith's, Balto., 27-Jan. 1.
CORBETT, Shepard and Donovan: Prospect, B'klyn.
CORCORAN and Dingle: Maj., Milwaukee; Palace, Chgo., 2-8; Keith's, Dayton, 10-15.
CORELLI and Gillette: Orph., St. Paul; Orph., Minneapolis, 2-8.
CORIO and Dinus: Keith's, Wash., 3-8.
CRANBERRIES: Keith's, Columbus; Empress, Grand Rapids, Jan. 3-8.
CREIGHTON: Keith's, Youngstown, 10-15.
CRESSY, Will and Blanche Payne: Orph., B'klyn, Jan. 10-15.
"CRISPS": Orph., 'Frisco; Orph., Sacramento, 3-5; Orph., Fresno, 6-8.
CROSMAN, Henrietta, Co.: Palace, N.Y.C.
CRUMIT, Frank: Orph., Seattle; Orph., Portland, Ore., 2-8.
CUNNINGHAM, Cecil: Orph., Salt Lake City.
CUNNINGHAM, Evelyn: Orph., Birmingham, 30-Jan. 1.
CURZON Sisters: Colonial, Erie, Pa., 3-8.
CUTLER, Albert: Lyric, Birmingham, 6-8; Colonial, N.Y.C., 10-15.
CUTLER, Harry: Victoria, Charleston, 10-12; Orph., Savannah, 13-15.
CUTTY, John: Keith's, Prov.; Colonial, N.Y.C., 3-8; Keith's, Phila., 10-15.
CYCLING Brunettes: Orph., Montreal; Dominion, Ottawa, 3-8; Lyric, Hamilton, Can., 10-15.
DAILEY, Robert L., Co.: Orph., Salt Lake City; Orph., Denver, 2-8.
DAINTY English Trio: Keith's, Youngstown, Jan. 3-8.
DALE, Violet: Prospect, B'klyn, 3-8.
DAMOND, Eugene: Palace, Chgo.; Orph., Milwaukee, 2-8.
DANIELS and Conrad: Colonial, Erie, Pa.; Maj., Chgo., 2-8.
DANIELS, Joe: Forsythe, Atlanta, 3-8.
DANUBE Four: Alhambra, N.Y.C.; Shea's, Buffalo, 10-15.
DAVIES, Reine: Orph., Los Angeles.
DAVIS, Wilson Co.: Garrick, Wilmington.
DAWSON, Lanigan and Covert: Keith's, Louisville.
DEBUTANTES: Victoria, Charleston, 3-5; Orph., Roanoke, 10-12.
DE COE, Harry: Royal, N.Y.C.
DEIRO: Bushwick, B'klyn; Keith's, Wash., 3-8; Royal, N.Y.C., 10-15.
DE LEON and Davis: Orph., Montreal; Dominion, Ottawa, 3-8.
DE MAR, Grace: Orph., Minneapolis, 2-8.
DE MICHELLE Brothers: Temple, Hamilton, Ont., Can.; Orph., London, 3-8.
DEMONS, Six: Empress, Grand Rapids, 10-15.
DENNY and Boyle: Lyric, Hamilton, Can., 3-8.
DE SERRIS, Henrietta, Co.: Orph., Brooklyn.
DESVALL, Olympia: Keith's, Louisville, 10-15.
DEVINE and Williams: Orph., Minneapolis; Orph., St. Paul, 2-8.
DE VOIE and Livingston: Orph., Denver; Orph., Colorado Springs, 3-4; Orph., Lincoln, 6-8.
DIAMOND and Brennan: Orph., Salt Lake City, 2-8.
DINEHART, Allan, Co.: Keith's, Cinti.; Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
DOCKSTADER, Lew: Orph., B'klyn, 3-8.
DOLL, Alice Lyndon Co.: Orph., St. Paul; Orph., Minneapolis, 2-8.
DONAHUE and Stuart: Prospect, B'klyn.
DONG Fong Gui and Haw: Orph., Kansas City.
DOOLEY and Sales: Empress, Grand Rapids; Keith's, Toledo, 3-8; Keith's, Youngstown, 10-15.
DOOLEY, Jed and Ethel: Temple, Detroit, 10-15.
DUDLEY Trio: Orph., Portland.
DU FOR Brothers: Alhambra, N.Y.C.; Bushwick, B'klyn, 3-8.
DUGAN and Raymond: Shea's, Toronto, 3-8; Keith's, Toledo, 10-15.
DUNBAR'S Southern Singers: Grand, Pittsburgh; Orph., B'klyn, 3-8.
DUPREE and Dupree: Keith's, Balto.
DUTTON'S: Orph., Portland, Ore., 2-8.
DYER, Faye and Girlie: Orph., Montreal, 3-8.
EARLE, Georgia: Temple, Rochester.
EAST, George, Co.: Prospect, B'klyn, 3-8.
EDWARDS'S, Gus, Song Revue: Orph., New Orleans.
EGAN, Thomas: Orph., Memphis, 2-8.
ELLISON, Glen: Orph., Salt Lake City; Orph., Denver, 2-8.
ELINORE and Williams: Palace, Chicago, 2-8.
ELLIS, Melville: Colonial, N.Y.C.; Orph., B'klyn, 3-8; Alhambra, N.Y.C., 10-15.
EMERSON and Baldwin: Orph., B'klyn; Prospect, B'klyn, 10-15.
ERFORD'S Sensation: Colonial, N.Y.C.; Orph., B'klyn, 10-15.
EVANS, Charles, Co.: Orph., Omaha; Orph., Memphis, 2-8.
EVANS, Ernest Co.: Keith's, Wash.
EVEREST'S Monkeys: Keith's, Wash., 3-8.
FARBER Girls: Alhambra, N.Y.C.; Orph., B'klyn, Jan. 3-8; Bushwick, B'klyn, 10-15.
FARRELL, Marguerite: Keith's, Youngstown; Hipp., Cleveland, 3-8.
FASHION Shop: Colonial, Erie, Pa., 3-8; Forsythe, Atlanta, 10-15.
FASHION Show: Keith's, Indianapolis; Keith's, Louisville, 3-8.
FASHION Show (Western): Orph., Omaha; Orph., St. Paul, 2-8.
FATIMA: Orph., Oakland; Orph., 'Frisco, 2-8.
FAYE, Elsie, Co.: Maj., Chgo.; Columbia, St. Louis, 2-8.
FERN, Harry Co.: Orph., 'Frisco, 2-8.
FISHER, Grace, Co.: Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
FITZGIBBON, Bert: Maj., Milwaukee; Columbia, St. Louis, 2-8.
FITZGIBBONS, Marie: Keith's, Prov., Jan. 3-8.
FIXING the Furnace: Orph., Birmingham, 30-Jan. 1.
FLANAGAN and Edwards: Palace, N.Y.C.
FLEMINGS: Columbia, St. Louis; Orph., Memphis, 2-8.
FLOODS, Three: Orph., Montreal, 3-8; Dominion, Ottawa, 10-15.
FLYNN'S, Josie, Minstrels: Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
FOGARTY, Frank: Orph., Winnipeg, Can.; Grand, Calgary, 2-8.
FOREST Fire: Colonial, N.Y.C.; Bushwick, B'klyn, 3-8; Alhambra, N.Y.C., 10-15.
FONTAINE and Pitcher: Orph., Minneapolis, 2-8.
FOUR, Mendelssohn: Victoria, Charleston, 13-15.
FOY, Eddie, and Family: Orph., Los Angeles, 2-8.
FRANCIS, Emma, Co.: Royal, N.Y.C., 10-15.
FRANCIS, Mae, Co.: Orph., Seattle; Orph., Portland, Ore., 2-8.
FRANCOIS, Marzot, and Partner: Orph., Kansas City; Palace, Chicago, 2-8.
FREEMAN and Dunham: Orph., Oakland; Orph., Sacramento, 3-5; Orph., Fresno, 6-8.
FULANO, Don: Temple, Detroit; Temple, Rochester, 3-8.
GARBY, Frank: Colonial, Norfolk, 30-Jan. 1; Orph., Chattanooga, 3-5; Orph., Knoxville, 6-8; Lyric, Birmingham, 10-12; Orph., Nashville, 13-15.
GALLAGHER and Martin: Colonial, N.Y.C., 10-15.
GALLETT'S Monkeys: Orph., Omaha, 2-8.
GARDNER Trio: Orph., Kan-

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ANNUAL NUMBER
The Dramatic Mirror

See Page 10.

Greetings for
the New Year
to my friends.
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sas City: Maj., Chgo., 2-8.
GARONETTI Brothers: Orph., Memphis; Orph., New Orleans, 2-8.
GAUDSMITH'S: Orph., Portland.
GAUTIER'S Toy Shop: Prospect, B'klyn; Keith's, Phila., 3-8; Keith's, Wash., 10-15.
GEORGETTE and Capitola: Palace, Chicago.
GERRARD and Clark: Orph., St. Paul, 2-8.
GILFOIL, Harry: Orph., B'klyn; Colonial, N.Y.C., Jan. 3-8.
GILBERT and Sullivan Revue: Hipp., Cleveland, Jan. 3-8.
GILLETTE, Lucy, Co.: Keith's, Columbus; Keith's, Indianapolis, Jan. 3-8; Temple, Detroit, 10-15.
GILLINGWATER Claude, Co.: Orph., Salt Lake City, 2-8.
GIRARD, Harry, Co.: Bushwick, B'klyn; Keith's, Phila., 10-15.
GLADIATORS: Keith's, Prov.
GLIDERS: Orph., New Orleans.
GLOSE, Augusta: Shea's, Buffalo, 3-8; Keith's, Dayton, 10-15.
GORDON Highlanders: Colonial, Norfolk, 30-Jan. 1.
GORDON, John R.: Orph., Winnipeg, Can.; Grand, Calgary, 2-8.
GORDON Paul: Bushwick, B'klyn; Prospect, B'klyn, 3-8.
GORDONE, Robbie: Prospect, B'klyn; Alhambra, N.Y.C., 3-8; Colonial, N.Y.C., 10-15.
GRAPEWIN, Charles: Orph., Montreal; Keith's, Boston, Jan. 3-8; Keith's, Prov., 10-15.
GREEN, Harry, Co.: Orph., B'klyn; Alhambra, N.Y.C., 3-8.
GRUBER'S Animals: Hipp., Cleveland; Grand, Pittsburgh, Jan. 3-8; Keith's, Youngstown, 10-15.
GYGI, Ota: Shea's, Toronto; Keith's, Boston, 10-15.
HAGER and Goodwin: Orph., Chattanooga, Jan. 3-5; Orph., Knoxville, 6-8; Victoria, Charleston, 10-12; Orph., Savannah, 13-15.
HALL, Laura Nelson: Orph., Los Angeles, 2-8.
HALLEN and Fuller: Hipp., Cleveland; Maj., Chgo., 2-8.
HANSKE, Hans: Orph., Kansas City.
HANSON, Bert: Forsythe, Atlanta, 3-8; Orph., Chattanooga, 10-12; Orph., Knoxville, 13-15.
HARRINGTON and Peddy: Lyric, Richmond, 30-Jan. 1; Orph, Roanoke, 3-5; Keith's, Winston-Salem, 6-8; Orph., Savannah, 10-12; Victoria, Charleston, 13-15.
HARRIS and Menlon: Orph., Savannah, 30-Jan. 1; Lyric, [illegible] 3-5; Colonial, Norfolk 6-8.
HAWKINS, Lew: Orph., Los Angeles.
HAYDEN Borden and Hayden: Colonial, N.Y.C.; Keith's, Boston, Jan. 3-8; Bushwick, B'klyn, 10-15.
HEATHER Josie, Co.: Orph., Montreal; Royal, N.Y.C., 3-8; Keith's, Balto., 10-15.
HELD Anna: Orph., Oakland, 2-8.
HELDER, Ruby: Orph., Portland.
HENNING, John and Winnie: Orph., Memphis; Orph., New Orleans, 2-8.
HERMAN and Preston: Temple, Detroit; Temple, Rochester, 3-8; Orph., Montreal, 10-15.
HERBERT, Hugh, Co.: Alhambra, N.Y.C.
HERFORD, Beatrice: Keith's, Phila., 3-8; Keith's, Wash., 10-15.
HERMAN, Adelaide: Bushwick, B'klyn; Alhambra, N.Y.C., 3-8.
HERMAN, Al.: Orph, Memphis; Orph, New Orleans, 2-8.
HIGHEST Bidder: Royal, N.Y.C., 3-8.
HINES, Harry: Orph., Memphis; Orph., New Orleans, 2-8.
HOEY and Lee: Keith's, Phila.; Colonial, N.Y.C., 3-8; Prospect, B'klyn, 10-15.
HOEY and Mozart and Merry Maids, Orph., Savannah, 30-Jan. 1; Orph., Knoxville, 3-5; Orph., Chattanooga, 6-8; Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
HODGE, Robert Henry Co.: Bushwick, B'klyn.
HOFFMANN, Gertrude in "Sumurun": Orph., St. Paul; Orph, Omaha.
HOLLAND, Romance: Shea's Buffalo; Shea's, Toronto, 3-8; Hipp., Cleveland, 10-15.
HOLMAN, Harry Co.: Temple, Hamilton.
HOLMES and Buchanan: Keith's, Phila.; Keith's, Balto, 3-8; Alhambra, N.Y.C., 10-15.
HOLMES and Wells, Royal, N.Y.C., Jan. 3-8.
HONOR Among Thieves: Keith's, Toledo.
HONEY Boys: Palace, N.Y.C.
HOOPER and Cook: Palace, Chgo.; Columbia, St. Louis, 2-8.
HOPKINS, Ethel: Grand, Pittsburgh.
HORLICK Troupe: Temple, Rochester; Temple, Detroit, 3-8.
HOUDINI: Orph., Denver; Orph., Colorado Springs, 3-4; Orph., Lincoln, 6-8.
HOUSTON, Arthur, Co.: Lyric, Richmond, Jan. 3-5; Colonial, Norfolk, 6-8.
HOWARD, Charles, Co.: Palace, Chgo.; Hipp., Cleveland, 3-8; Grand, Pittsburgh, 10-15.
HOWARD, Great: Orph., Montreal, Jan. 3-8; Dominion, Ottawa, 10-15.
HOWARD, Kibble and Herbert: Keith's, Cinti.; Keith's, Louisville, 3-8.
HOWARD'S Ponies: Shea's, Buffalo; Shea's, Toronto, 3-8; Temple, Detroit, 10-15.
HOWELL, George, Co.: Keith's, Prov.; Orph., B'klyn, 3-8; Royal, N.Y.C., 10-15.
HUGHES, Gene Mrs., Co.: Prospect, B'klyn.
HUNTING and Francis: Keith's, Indianapolis, 3-8; Keith's, Cinti., 10-15.
HURST, Brandon, Co.: Orph., Winnipeg, 2-8.
HUSSEY and Boyle: Keith's, Toledo; Keith's, Columbus, 3-8.
HUSTON, Whipple, Co.: Orph., 'Frisco, 2-8.
IMHOFF, Conn and Coreene: Palace, Chgo., Keith's, Indianapolis, 10-15.
IMPERIAL Jiu Jitsu Troupe: Keith's Cinti.; Temple, Rochester, 10-15.
INTERNATIONAL Girls: Empress, Grand Rapids; Temple, Detroit, 3-8; Keith's Columbus, 10-15.
JACKSON, Leo and Mae: Orph., Oakland; Orph., Sacramento, 3-5; Orph., Fresno, 6-8.
JANSLEY'S: Keith's, Boston; Orph., B'klyn, 3-8.
KAJIYAMA: Keith's, Louisville; Orph., Milwaukee, 2-8; Keith's, Toledo, 10-15.
KARTELLI: Keith's, Columbus; Empress, Grand Rapids, 10-15.
KEANE, J. Warren: Keith's, Youngstown.
KEIT and De Mont: Orph., B'klyn, 10-15.
KE KOS, Joseph Troupe: Temple, Rochester, 3-8.
KELLY and Fern: Royal, N.Y.C.
KELLY, Walter, Co.: Orph., Omaha; Orph., Minneapolis, 2-8.
KELSO, Mr. and Mrs.: Orph., Omaha; Orph., Minneapolis.
KENNY and Hollis: Colonial, Erie, Pa.
KERR and Weston: Temple, Rochester; Orph., Montreal, 10-15.
KERVILLE Family: Keith's, Phila.; Lyric, Richmond, 3-5; Colonial, Norfolk, 6-8; Victoria, Charleston, 10-12.
KETCHUM and Cheatum: Keith's, Columbus; Keith's, Dayton, 3-8.
KING, Mazie, Co.: Orph., Salt Lake City; Orph., Denver, 2-8.
KIRBY and Rohm: Keith's, Balto., 3-8.
KIRK and Fogarty: Orph., Lincoln, 30-Jan. 1.
KOKIN, Mignonette: Orph., Omaha.
KOLB and Harland: Keith's, Cinti., 3-8; Keith's, Indianapolis, 10-15.
KRAMER and Morton: Shea's, Buffalo; Shea's, Toronto, 3-8; Temple, Detroit, 10-15.
KRAMER and Paterson: Keith's, Balto., 3-8.
LACKAYE, Wilton, Co.: Hipp., Cleveland, 10-15.
LADY Alice's Pets: Colonial, Norfolk, 30-Jan. 1; Hipp., Cleveland, 10-15.
LADY Sen Mei: Keith's, Boston, Jan. 3-8; Colonial, N.Y.C., 10-15.
LAMBERT and Frederick: Orph., B'klyn; Keith's, Prov., 10-15.
LAMBERTI: Orph., Minneapolis; Orph., St. Paul, 2-8.
LAMONT'S Cowboys: Orph., 'Frisco, 2-8.
LANCTON Harry, Co.: Orph., St. Paul, 2-8.
LANGTRY, Lily, Co.: Shea's, Buffalo; Shea's, Toronto, 3-8; Orph., Montreal, 10-15.
LAUGHLIN, Anna and William Gaxton: Colonial, N.Y.C., Alhambra, N.Y.C., 3-8.
LA VINE, Edward: Orph., Los Angeles.
LA VIVA: Orph., Knoxville, 3-5; Orph., Savannah, 10-12; Victoria, Charleston, 13-15.
LEACH, Wallen, Trio: Colonial, Erie, Pa., Jan. 3-8.
LE GROHS: Victoria, Charleston, 30-Jan. 1; Forsythe, Atlanta, 3-8; Orph., Nashville, 10-12.
LE HOEN and Dupreece: Orph., 'Frisco, 2-8.
LEIGHTONS, Three: Orph., Los Angeles, 2-8.
LEIPZIG: Keith's, Balto, Jan. 3-8; Keith's, Phila., 10-15.
LEITZEL, Miss: Orph., Calgary; Orph., Seattle, 2-8.
LEON, Great: Keith's, Phila., 3-8; Keith's, Prov., 10-15.
LEON Sisters Co.: Orph., Fresno, 30-Jan. 1.
LEONARD and Dempsey: Orph., Chattanooga, 3-5; Orph., Knoxville, 6-8; Orph, Savannah 10-12; Victoria, Charleston, 13-15.
LEONARD, Eddie, Co.: Hipp., Cleveland; Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
LEROY, Talma and Bosco: Maj, Chicago, 2-8.
LEWIS and McCarthy: Orph., Lincoln, 29-Jan. 1; Orph., Kansas City, 2-8.
LEWIS, Henry: Alhambra, N.Y.C.; Prospect, B'klyn, Jan. 3-8; Bushwick, B'klyn, 10-15.
LEWIS, Sid: Keith's, Youngstown, Jan. 3-8.
LIGHTNER and Alexander: Orph., St. Louis, 2-8.
LITTLE Nap: Keith's, Dayton.
LITTLE Stranger: Orph., Jacksonville, Jan. 2-8; Orph., Roanoke, 13-15.
LOCKHART and Teddy: Orph., Nashville, 30-Jan. 1; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
LOVE in the Suburbs: Orph., Seattle; Orph., Portland, Ore., 2-8.
LOYAL, Sylvia and Pardner: Keith's, Wash.; Garrick, Wilmington, 3-8.
LOYAL'S Dogs: Royal, N.Y.C., 10-15.
LUBOWSKA: Orph., Montreal, 3-8; Temple, Detroit, 10-15.
LUNETTE Sisters: Grand, Pittsburgh; Keith's, Balto., 3-8; Keith's, Phila., 10-15.
LYDELL, Al., Co.: Keith's, Indianapolis.
LYONS and Yosco: Palace, Chicago.
MacFARLANE, George: Palace, Chgo., 2-8; Temple, Detroit, 10-15.
MACK and Vincent: Orph., Denver; Orph., Colorado Springs, 3-4; Orph., Lincoln, 6-8.
MACK, Charles, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 10-15.
MANG and Snyder: Orph., Winnipeg, 2-8.
MARIE, Dainty: Orph., Salt Lake City.
MARLO and Duffy: Bushwick, B'klyn, 3-8.
MARS, Dancing: Empress, Grand Rapids; Royal, N.Y.C., Jan. 3-8.
MARTINETTI and Sylvester: Keith's, Toledo, 3-8; Keith's, Columbus, 10-15.
MARX Brothers, Four: Columbia, St. Louis; Orph., Memphis, 2-8.
MARYLAND Singers: Keith's, Columbus, 3-8.
MASON, Harry Lester: Orph., New Orleans; Orph., Nashville, 10-12; Lyric, Birmingham, 13-15.
MASON, Keeler, Co.: Keith's, Louisville; Orph., Milwaukee, 2-8.
MAYO and Tally: Orph., Portland.
McCONNELL and Simpson: Bushwick, B'klyn, 3-8.
McCULLOUGH, Carl: Keith's Wash.
McDERMOTT, Billy: Orph., St. Paul; Orph., Winnipeg, 2-8.
McDONALD, James F.: Orph., Birmingham, 30-Jan. 1; Orph., Roanoke, 3-5.
McINTYRE, Frank, Co.: Empress, Grand Rapids; Keith's, Toledo, 3-8; Keith's, Youngstown, 10-15.
McKAY and Ardine: Keith's, Cinti.; Colonial, Erie, Pa., 3-8; Keith's, Dayton, 10-15.
McKAY, Windsor: Keith's Wash.
McRAE and Clegg: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
McWATTERS and Tyson: Orph., 'Frisco.
MEEHAN'S Dogs: Columbia, St. Louis; Orph., Memphis, 2-8.
MELODIOUS Chaps, Four: Orph, New Orleans.
MELVILLE, Mary: Empress, Grand Rapids; Keith's, Toledo, 3-8; Keith's, Youngstown, 10-15.
MEMORIES: Orph, Minneapolis; Orph, St. Paul, 2-8.
MENDELSSOHN Four: Forsythe, Atlanta; Orph., Jacksonville, 3-5; Orph., Savannah, 6-8.
MERCEDES: Keith's, Cinti.; Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
MERRILL and Otto: Keith's, Prov., 3-8; Keith's, Boston, 10-15.
METROPOLITAN Dancers: Orph., Seattle, 2-8.
MEUTHER, Dorothy: Colonial, Norfolk, Dec. 30-Jan. 1.
MIDNIGHT Rollickers: Garick, Wilmington, 3-8.
MIGNON: Keith, Wash., 3-8; Keith's, Balto., 10-15.
MILES, Homer, Co.: Keith's, Boston; Keith's, Prov., 3-8.
MILLER and Lyle: Prospect, B'klyn, 3-8.
MILLERSHIP, Florrie: Orph., Fresno; Orph., Oakland, 2-8.
MILO: Colonial, N.Y.C.; Bushwick, B'klyn, 3-8; Prospect, B'klyn, 10-15.
MILTON and De Long Sisters: Maj, Chgo., 2-8.
MILTON, Walter, Co.: Maj, Chgo.; Keith's, Columbus, 3-8; Maj, Chgo., 2-8.
MONTGOMERY, Marshall: Keith's, Prov.; Keith's, Boston, 3-8; Bushwick, B'klyn, 10-15.
MOON and Morris: Shea's, Toronto.
MOORE and Haager: Orph., 'Frisco, 2-8.
MOORE, Gardner and Rose: Keith's, Dayton.
MOORE, O'Brien and Cormack: Keith's, Indianapolis.
MORALIS and Van Ess: Orph., Chattanooga, 3-5; Lyric, Birmingham, 10-12; Orph, Nashville, 13-15.
MORAN and Wiser: Shea's, Buffalo, 10-15.
MORGAN Dancers: Keith's, Dayton.
MORGAN, James and Betty: Keith's, Balto.
MORI Brothers, Three: Temple, Rochester; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
MORIN Sisters: Orph., Nashville, 3-5; Orph., Birmingham, 6-8.
MORLEY, Victor, Co.: Orph., Oakland; Orph., Sacramento, 3-5; Orph., Fresno, 6-8.
MORRIS and Sherwood: Victoria, Charleston, 10-12; Orph., Savannah, 13-15.
MORRIS, William, Co.: Forsythe, Atlanta, 3-8; Keith's, Wash., 10-15.
MORTON and Glass: Dominion, Ottawa; Shea's, Toronto, 3-8.
MORTON and Moore: Palace, N.Y.C.; Keith's, Wash., 3-8; Orph., B'klyn, 10-15.

MORTON, Clara: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
MORTON, Edward: Grand, Pittsburgh.
MOTORING: Keith's, Boston, 10-15.
MULLANE, Frank: Royal, N. Y.C., Jan. 3-8.
MULLEN and Coogan: Keith's, Balto., 3-8; Grand, Pittsburgh, 10-15.
MURRY, Elizabeth: Keith's, Boston.
MUSICAL Brass: Lyric, Richmond, 10-12; Colonial, 13-15.
MYRL and Delmar: Keith's, Phila.; Keith's, Boston, 3-8; Keith's, Prov., 10-15.
NAIREM'S Dogs: Orph., Lincoln, 30-Jan. 1.
NANON'S Birds: Colonial, Erie, Pa., 10-15.
NATALIE and Ferrari: Keith's, Balto, 10-15.
NATALIE Sisters: Orph., Winnipeg, 2-8.
NAZIMOVA: Orph., B'klyn, 10-15.
NESBIT, Evelyn: Orph., Seattle; Orph., Portland, 2-8.
NEW Producer: Orph., Montreal.
NICHOLS, Nellie V.: Orph., Kansas City; Palace, Chgo., 2-8.
NONETTE: Orph., Fresno, 30-Jan. 1; Orph., Los Angeles, 2-8.
NORDSTROM, Frances: Orph., Chattanooga, 30-Jan. 1; Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8.
NORDSTROM, Marie: Alhambra, N. Y.C.; Royal, N.Y.C., 10-15.
NORTH, Frank, Co.: Colonial, N.Y.C.
NORTON, Ruby and Sammy Lee: Orph., B'klyn, Colonial, N.Y.C., 3-8; Prospect, B'klyn, 10-15.
NOSSES, Musical Six: Orph., Birmingham, 30-Jan. 1; Forsythe, Atlanta, 3-8.
NUGENT, J. C., Co.: Maj., Milwaukee; Maj., Chgo., 2-8.
ODIVA: Empress, Grand Rapids, 3-8; Hipp., Cleveland, 13-15.
O'DONE: Dominion, Ottawa, 3-8; Lyric, Hamilton, Can., 10-15.
OLCOTT, Charles: Prospect, Brooklyn; Keith's, Wash., 3-8; Orph., B'klyn, 10-15.
OLD Homestead Eight: Orph., Nashville, 30-Jan. 1; Forsythe, Atlanta, 3-8; Orph., Savannah, 10-12, 3-8.
OLGA: Orph., Salt Lake City; Orph., Denver, 2-8.
OLIVER and Olp: Keith's, Wash.; Keith's, Phila., 3-8; Temple, Detroit, 10-15.
O'MALLEY, John: Shea's, Toronto; Keith's, Boston, 3-8.
O'NEIL, Dock Temple, Rochester, 3-8; Orph., Montreal, 10-15.
ORANGE Packers: Maj., Milwaukee; Maj., Chgo., 2-8.
ORTH and Dooley: Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
OXFORD Trio: Prospect, B'klyn, 3-8; Keith's, Balto., 10-15.
PAGE, Hack and Mack: Orph., Fresno.
PALMER, Gaston: Grand, Pittsburgh; Keith's, Cinti, 3-8; Keith's, Indianapolis, 10-15.
PARRY, Charlotte Co.: Keith's, Youngstown; Keith's, Dayton, 3-8; Keith's, Columbus, 10-15.
PATRICOLA and Myers: Bushwick, B'klyn.
PAUL, La Van and Dobbs: Orph., St. Paul, 2-8.
PAYNE and Niemeyer: Orph., St. Paul.
PEDERSON Brothers: Prospect, B'klyn, Jan. 3-8.
PEKIN Mysteries: Palace, Chicago; Orph., St. Louis, 2-8.
PEERS: Dominion, Ottawa.
PEREIRA Sextette: Keith's, Wash., 10-15.
PIERLO and Schofield: Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
PIETRO: Lyric, Richmond, 30-Jan. 1.
PIPEFAX and Panlo: Orph., Kansas City, 2-8.
PORTER and Sullivan: Keith's, Wash., 3-8.
POWDER and Chapman: Temple, Detroit, 3-8; Temple, Rochester, 10-15.
POWELL, Catherine: Orph., New Orleans, 2-8.
PRIMROSE Four: Orph., Lincoln, 30-Jan. 1; Orph., Kansas City, 2-8.
PRIMROSE Minstrels: Maj., Chicago.
PRUETTE, William, Co.: Orph., B'klyn.
QUIROGA: Keith's, Phila., 3-8; Keith's, Balto., 10-15.
RANDALL, George, Co.: Garrick, Wilmington, 10-15.
RED Heads: Orph., Nashville, 3-5; Lyric, Birmingham, 10-15.
REED Brothers: Keith's, Baltimore.
REGAL, Dorothy, Co.: Keith's, Dayton; Palace, Chgo., 2-8; Empress, Grand Rapids, 10-15.
RESINER and Gores: Orph., Salt Lake City, 2-8.
RHOADES, Mack: Major Grand, Calgary, Can., 2-8.
REYNOLDS and Donegan: Orph., Oakland, 2-8.
REX'S Comedy Circus: Maj., Milwaukee; Columbia, St. Louis, 2-8.
RICE, Andy: Keith's, Youngstown.
RIVES, Shirli and Harrison: Orph., Minneapolis; Orph., Winnipeg, 2-8.
ROBERTS, Florence: Keith's, Baltimore.
ROCK, William, and Frances White: Grand, Calgary, Can., 2-8.
ROMAS, Seven: Orph., Chattanooga, 3-5; Orph., Knoxville, 6-8; Forsythe, Atlanta, 10-15.
ROONEY and Bent: Maj., Chicago; Orph., Omaha, 2-8.
ROSE, Julian: Keith's, Indianapolis, 10-15.
ROSHANARA: Orph., 'Frisco, Orph., Oakland, 2-8.
ROSS, Eddie: Keith's, Toledo.
ROVER, Al., and Sister: Keith's, Indianapolis, 3-8; Keith's, Louisville, 10-15.
ROYE, Ruth: Forsythe, Atlanta, 10-15.
RUDOLPH, Henry: Dominion, Ottawa; Shea's, Toronto, 3-8; Shea's, Buffalo, 10-15.
RUSSELL, Lillian: Orph., 'Frisco, 2-8.
RYAN and Lee: Orph., 'Frisco, 2-8.
RYAN and Tierney: Keith's, Toledo; Hipp, Cleveland, 3-8; Keith's, Cinti, 10-15.
SABINA, Vera, Co.: Keith's, Wash.; Keith's, Louisville, 3-8; Grand, Pittsburgh, 10-15.
SALES, Chick: Orph., Calgary; Orph., Seattle, 2-8.
SALON Singers: Orph., Winnipeg.
SAMUELS, Ray: Hipp., Cleveland; Keith's, Cinti., 3-8; Keith's, Indianapolis, 10-15.
SANSONE and Delilah: Shea's, Toronto.
SANTLEY and Norton: Bushwick, B'klyn; Colonial, N.Y. C., 3-8; Keith's, Boston, 10-15.
SAVOY and Brennan: Keith's, Youngstown, 3-8.
SAWYER, Joan: Grand, Pittsburgh; Keith's, Cinti., 3-8; Keith's, Phila., 10-15.
SAXO Sextette: Keith's, Balto.; Temple, Detroit, 3-8; Temple, Rochester, 10-15.
SCHEFF, Fritzi: Palace, Chgo.
SCHMETTANS: Keith's, Youngstown; Keith's, Wash., 10-15.
SCOTCH Lads and Lassies: Keith's, Wash.; Bushwick, B'klyn, 3-8; Alhambra, N.Y. C., 10-15.
SCOTT and Keane: Keith's, Balto., 3-8; Keith's, Phila., 10-15.
SEEBACK'S: Orph., B'klyn; Keith's, Prov., 3-8.
SERVOSS, Mary: Maj., Milwaukee; Orph., Montreal, 3-8.
SCHIOVONI Troupe: Orph., Salt Lake City, 2-8.
SHARP and Turke: Orph., Orph., Omaha, 2-8.
SHARROCKS: Bushwick, B'klyn.
SHAW, Mary: Orph., Fresno, 30-Jan. 1; Orph., Oakland, 2-8.
SHAYNE, Matthews Co.: Orph., Birmingham, 30-Jan. 1.
SHERMAN and Uttry: Empress, Grand Rapids, 10-15.
SHERMAN, Van and Hyman: Orph., Salt Lake City, 2-8.
SHOEMAKER, Dorothy, Co.: Keith's, Phila.; Shea's, Buffalo, 10-15.
SHONE, Hermine: Keith's, Youngstown, 3-8; Keith's, Toledo, 10-15.
SIMON, Louis, Co.: Royal, N. Y.C.; Lyric, Richmond, 10-12; Colorado, Norfolk, 13-15.
SIMMS, Willard, Co.: Prospect, B'klyn, 3-8.
SINGER and Ziegler Twins: Orph., Portland.
SIMPSON and Dean: Temple, Hamilton, Ont., Can.; Lyceum, Canton, 3-8.
SMALLEY, Ralph: Ont., Can., 3-8; Temple, Detroit, 10-15.
SMITH and Austin: Orph., Minneapolis; Orph., Winnipeg, 2-8.
SMITH, Irene and Bobby: Keith's, Dayton.
SOLAR, Willie: Columbia, St. Louis; Orph., Memphis, 2-8.
SONG, Revue: Grand, Pittsburgh, 10-15.
SORETTI and Antoinette: Garrick, Wilmington.
STAINE'S Circus: Orph., 'Frisco.
STAMM, Orville: Birmingham, 30-Jan. 1; Forsythe, Atlanta, 3-8; Orph, Savannah, 13-15.
STANLEY, Stan., Trio: Hipp., Cleveland; Grand, Pittsburgh, 3-8; Keith's, Dayton, 10-15.
STATUES, Five: Keith's, Prov., 3-8; Keith's, Boston, 10-15.
STEDMAN, Al., and Fannie: Orph., Savannah, 3-5; Orph, Jacksonville, 6-8; Forsythe, Atlanta 10-15.
STEWART and Donohue: Keith's Phila., 3-8; Keith's, Columbus, 10-15.
SULLIVAN and Pasquelina: Victoria, Charleston, 3-5; Orph, Savannah, 6-8; Orph., Roanoke, 10-12.
SURATT, Valeska, Co.: Orph., Birmingham, 30-Jan. 1.
TAKINESS: Forsythe, Atlanta; Keith's, Phila, 10-15.
TALLMAN: Keith's, Dayton; Keith's, Youngstown, 3-8; Keith's, Toledo, 10-15.
TANGO Shoes: Columbia, St. Louis; Orph., Memphis, 2-8.
TANGUAY, Eva: Maj, Chgo.; Grand, Pittsburgh, 3-8.
TAYLOR, Eva, Co.: Orph., Portland.
TELEPHONE Tangle: Orph., Milwaukee, 2-8.
TERRY, Phyllis Neilson: Orph., B'klyn; Keith's, Phila., 3-8; Keith's, Boston, 10-15.
TITTERER and Madison: Orph., Fresno, 30-Jan. 1; Orph., Oakland, 2-8.
THURBER and Thurber: Lyric, Richmond, 30-Jan. 1.
TINY May's Circus: Orph., Winston-Salem, 3-5; Orph., Roanoke, 6-8; Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
TOMPKINS, Susan: Orph., Montreal, 10-15.
TOONEY and Norman, Orph., Calgary; Orph., Seattle, 2-8.
TOWER and Darrell: Hipp., Cleveland.
TOYE, Dorothy: Keith's, Prov.; Alhambra, N.Y.C., 3-8.
TROVATO: Orph., Nashville, 30-Jan. 1.
TUCKER, Sophie: Keith's, Louisville.
TURPINS: Colonial, Norfolk, 3-5; Lyric, Richmond, 6-8; Orph., Roanoke, 10-12; Orph., Winston-Salem, 13-15.
TUSCANO Bros.: Orph., Calgary, Can.; Orph., Seattle, 2-8.
TYES Three: Orph., Montreal; Dominion, Ottawa, 3-8.
TYSON, Jean, Co.: Keith's, Prov., Jan. 3-8.
VADIE, Mlle., and Girls: Hipp., Cleveland; Keith's, Boston, 3-8.
VALENTINE and Bell: Columbia, St. Louis.
VALLECITA'S Leopards: Dominion, Ottawa; Temple, Hamilton's 3-8; Keith's, Toledo 10-15.
VAN, Billy B., Co.: Temple, Detroit; Temple, Rochester, 3-8.
VAN, Charles and Fannie: Hipp., Cleveland, 13-15.
VAN and Bell: Orph., Winnipeg; Grand, Calgary, Can., 2-8.
VAN and Schenck: Keith's Boston; Keith's, Prov., 3-8; Orph, Montreal, 10-15.
VAN CLEVE and Pete: Keith's, Indianapolis; Keith's, Columbus, 3-8; Keith's, Cinti., 10-15.
VANDERBILT, Gertrude and George Moore: Prospect, B'klyn.
VAN HOVEN, Frank: Alhambra, London, England, Nov. 8-Jan. 24.
VASCO: Hipp., Cleveland; Keith's, Cleveland, 3-8; Keith's, Indianapolis, 10-15.
VERNIE, Joan: Orph., Memphis.
VICTORIA Four: Prospect, B'klyn.
VIOLINSKY: Temple, Detroit; Temple, Rochester, 3-8.
WAKEFIELD, Willa Holt: Maj., Milwaukee; Palace, Chicago, 2-8.
WARD and Faye: Keith's, Youngstown; Empress, Grand Rapids, 3-8.
WARD, Bell and Ward: Palace, N.Y.C.
WARDELL, Harry: Lyric, Birmingham, 6-8; Orph., Savannah 10-12; Victoria, Charleston, 13-15.
WARREN and Conley: Bushwick, B'klyn; Prospect, B'klyn, 3-8.
WARREN and Templeton: Forsythe, Atlanta, 3-8.
WATSON Sisters: Shea's, Buffalo; Shea's, Toronto, 3-8; Hipp., Cleveland, 10-15.
WEBB and Burns: Keith's, Dayton.
WEBB and Molyneaux: Keith's Prov., 3-8.
WEBER and Elliott: Orph., Kansas City.
WEBER and Fields: Orph., Kansas City; Orph., St. Louis, 2-8.
WEEKS, Marion: Forsythe, Atlanta, 3-8; Lyric, Birmingham, 10-12, Orph., Nashville, 13-15.
WEIMERS and Burke: Orph., Birmingham, 30-Jan. 1.
WETTLING, Levering, Troupe: Victoria, Charleston, 30-Jan. 1; Orph., Charlotte, 3-5; Orph., Petersburg, 6-8; Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
WERNER-Amoros Troupe: Temple, Rocheater: Colonial, N.Y.C., 3-8; Alhambra, N.Y. C., 10-15.
WESTON, Willie: Orph., Denver; Orph., Colorado Springs, 3-4; Orph., Lincoln, 6-8.
WHEELER, B. and B.: Hipp., Cleveland; Colonial, Erie, Pa., 3-8; Keith's, Balto., 10-15.
WHIFFLER Trio: Keith's, Phila., 3-8.
WHITE and Clayton: Royal, N. Y.C., 3-8; Bushwick, B'klyn, 10-15.
WHITE, Carolina: Orph., Lincoln, 30-Jan. 1; Orph., Kansas City, 2-8.
WHITE Hussars, Nine: Keith's, Louisville; Keith's Toledo, 3-8; Hipp, Cleveland, 10-15.
WHITFIELD and Ireland: Keith's, Balto.; Prospect, B'klyn, 3-8.
WILDE, Mr. and Mrs.: Keith's, Phila.
WILLARD: Colonial, N.Y.C., Alhambra, N.Y.C., 3-8.
WILLIAMS and Wolfus: Royal, N.Y.C.
WILLIAMS, Elsie, Co.: Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
WILSON and La Noir: Orph., Winnipeg; Maj., Chgo., 2-8.
WOOD and Wdye: Temple, Detroit; Temple, Rochester, 10-15.
WORTH and Brice: Orph, Lincoln, 30-Jan. 1; Orph., Kansas City, 2-8.
WRIGHT and Dietrich: Orph., Montreal, 3-8; Dominion, Ottawa, 10-15.
WUERNTZ, Flying: Orph., Salt Lake City, 2-8.
WYNN, Bessie: Royal, N.Y.C.; Orph., B'klyn, 3-8; Keith's, Phila, 10-15.
YARDY'S, Lee: Orph., Portland 2-8.
YOUNG, Dewitt and Sister: Orph, Nashville, 3-5; Lyric, Birmingham, 6-8; Orph., Knoxville, 10-12.

BEST WISHES FOR THE NEW YEAR

GEORGE MacFARLANE

MARY SHAW
IN VAUDEVILLE
Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

ERFORDS SENSATIONS
The Climax of Aerial Art
Direction MAX HAYES

SIX AMERICAN DANCERS
THE ORIGINAL SEXTETTE of STYLISH STEPPERS
Repeating Our Success of Former Seasons
Direction CHAS. LOVENBERG

M. S. BENTHAM, Presents
GRACE FISHER
THE SUNSHINE GIRL
BOOKED SOLID

VICTOR MORLEY
In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

HARRY BERESFORD
NOW IN VAUDEVILLE

GEORGE F. HARRIS
WITH
A MILE A MINUTE
Management HOWARD THURSTON Address care DRAMATIC MIRROR

IRENE and BOBBIE SMITH
Presenting Songs Worth While
Direction EDWARD S. KELLAR

NEIL PRATT
IN VAUDEVILLE
Care Max Hart

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THE PASSING OF 1915

WITH the current week the year 1915 will pass into memories. Many remarkable changes in the film world have occurred, producing concerns have been organized, others reorganized, some have failed, some have developed to gigantic proportions, in this brief span of twelve months. Programmes have been organized costing in the millions, and their permanence is apparently assured. New stars of national reputation have been developed, but the older ones continue unswervingly on their orbits, gaining in popularity from day to day. But the greatest development has been the coming into its own of the feature play.

A year ago the majority of the exhibitors were showing regular programmes on which three-reel features were the longest pictures. One five-reel feature a week was a novelty. Today everything has changed and the most of the successful houses are showing features three times a week, if not daily. Audiences used to be satisfied with three-reel dramas and single-reel comedies, so the producing companies regulated their outputs accordingly. Each concern released two or three so-called three features each week, one or two double-reel pictures, and from two to eight single-reelers. This was the average output of the larger companies. This has been radically changed and the output now includes at least one five-reel feature each month, while some of the concerns are now even releasing one big feature a week, curtailing their production of smaller pictures accordingly.

The larger programmes listed no five-part productions, but to-day nearly all release one feature each week and the new Mutual programme calls for the releasing of three features weekly, beginning in January. Thus the exhibitor no longer has to go out and book his features independently of his regular programme, although he may do so, since some programmes consist only of features. The shorter pictures are used mostly as fillers on the daily programme in the larger houses, while those houses that book the three-reelers as features are rapidly decreasing in number except in the poorer sections of the country. Even in the rural districts the people demand features which have been advertised broadcast.

Despite the increased production of features the quality of them has improved rather than deteriorated. A critical public demands the best and receives it. There is no place for the weak five or six-part dramas and the concerns that have produced them have usually met with failure. Recognized producers such as Pathe, Vitagraph, Lubin, Essanay, Kalem, Selig and Edison have consistently released pictures of the highest calibre, and their names have to a certain extent become synonymous with the best productions. Not only have they released heavy dramas but five-reel comedies, absolutely unknown a little more than a year ago, have been produced with great success. To-day a five-reel comedy is fully as popular as a drama, and the success of a few, such as "Tillie's Punctured Romance," can hardly be measured by more than a few dramas.

During the coming year, according to announcements, the larger producing companies intend to devote more of their time to features and 1916 will undoubtedly witness a marked increase of successful productions.

MARY ANDERSON.

1. Mme. De Navarro, Original "Our Mary," to Appear with Triangle Special Productions.

THE increasing number of desertions of stage stars for the screen has elicited a scream from LAWRENCE REAMER. "If you see it in *The Sun*—it's shine," —bedazzling at times, but of doubtful verity. Therefore the following is quoted as a critical sidelight upon the present situation—not because we consider it absolutely "SO." In fact, it is rather "So-so." SC. REAMER.

"It may be true that the moving picture companies have temporarily embarrassed the theater managers by offering such large compensation as to make it difficult to obtain actors; but it is only youth that is wooed away from the footlights. It is only the pretty face which the managers of the film plays are seeking, since there is no artistic difference on the screen between MARY PICKFORD and BILLIE BURKE, JOHN BARRYMORE and CHARLES CHAPLIN.

"No, the seceders to the picture stage have not administered a body blow to the theater. That the spoken drama should suffer because PAULINE FREDERICK and GAIL KANE, MARIE DORO and the rest of the ox-eyed sisterhood prefer Los Angeles to Broadway is not in the least inevitable. The precise difference between them and MARY PICKFORD was perhaps not so great as it seemed.

"THE WORLD DO MOVE"

WONDERFUL are the metamorphoses of Time and "the Movies," especially in the massive minds of metropolitan "moulders of public opinion." Time was, not many aeons ago, when there was no word in the English language to express the lofty contempt with which the average newspaper critic regarded the despised moving pictures. J. A. FYNES adapted the name "Nickelet,"—from the old-time "Nickleodeon,"—for his first string of "hall shows," but even this was not cheap enough to classify them in the editorial mind. ROY MCCARDELL snapped up the juvenile colloquialism, "Movies," and popularized it through the medium of "The Jarr Family,"—whom he afterwards transformed into "movies," with more profit than they ever brought him in type. Sensational sheets launched "crusades" against the soul-destroying (and coin-collecting) pictures,—which casually cut into the sales of their elevating and educational Sunday Comic Supplements. Manifestly the spectacle of the Katzenjammer Kids playing "batting Der Captain on the bean with a bungstarter" was innocuous in four colors, but when filmed became a serious menace to the morals of youngsters who were so shortsighted as to spend their spare "jitneys" for the "movies" instead of the Sunday papers. Then some of the newspaper artists discovered the profits in "moving cartoons," and there was another break in the journalistic phalanx. Some of the "Sob Squad" who were sent out to inveigh against the "movies" on optical, ethical or olfactory grounds were hynotized by the whirling reels, and became scenario writers or publicity promoters for the very evil they were enlisted to eradicate. Thus the serried ranks of journalistic "knockers" were depleted; and the fact that the renegades were rewarded with double the wages they drew on the newspaper payrolls only added to their infamy. Most editors elected to

Sit in solemn silence 'neath the sanctum clock,
In a Pulitzerian prison with a life-long lock,
Experiencing the sensation of a short, sharp shock
From the movie ticket-chopper on every block.

But "a change came o'er the spirit of my dream." When a movieman walked into the business office and planked down real, kinemacolor coin for advertising space at regular theatrical rates, the pictures suddenly showed possibilities of becoming respectable. "Lest we forget" it was COL. BROCK (not the one whose monument is at Queenstown, Ont., but from nearby)—who broke the metropolitan press deadlock, and "The Coronation" began the rise of the "movies" toward the climax since attained by "The Birth of a Nation" at the apex of The Triangle. Things move so fast in Moviedom that it is well to recapitulate a bit at times, to find "where we are at."

Less than three years ago the erudite critic of the *World* solemnly assured us that by going into pictures LILLIAN RUSSELL had forfeited her ancient right to a picture on the Sunday amusement page; and even though she appeared in person at a first-class theater, vocalizing as well as visualizing her "counterfeit presentiments" upon the screen, he could not consistently criticise such a "hybrid entertainment." If we posessed a mean disposition we would have laughed right out loud last week when, in dearth of theatrical openings, he reviewed DEWOLF HOPPER in "Don Quixote," not the opera which VANNI MARCOUX and HECTOR DUFRANNE made memorable at the Metropolitan—but the Triangle film version at the Knickerbocker! But we did not laugh. Instead we read his review, which was one of the best criticisms printed.

And since the PULITZER paper became the godpapa of a series of war films it has driven the moving picture press agents to distraction with mingled envy and emulation. Such flamboyant "boosts" never before appeared in that conservative daily—even for a "first-class show."

Therefore we rise to remark, in the words of the once celebrated colored lecturer, BRUDDER JASPER: "De World Do Move!"

2. "Little Mary," nee Anderson, Now Appearing in Vitagraph Feature Films in California.

GREAT "STRIKE" SUIT

Imperial Film Exchange Wants Three Quarters of a Million Damages

The Imperial Film Exchange has filed a suit against the General Film Company for $750,000, alleging in the compiaint that the defendant company by the use of discriminating tactics infringing the Sherman Anti-Trust Law, drove it out of business and reduced its income from $6,000 per week to $250, and its customers from 130 to 20. The suit was filed last week in the United States District Court, and besides the General Film Company the following producing companies are made co-defendants: the Vitagraph Company of America, Pathe Freres, the Kalem Manufacturing Company, the Edison Manufacturing Company, the Biograph Company, the Essanay Film Manufacturing Company, the Lubin Manufacturing Company, the Selig Polyscope Company, and George Kleine, of Chicago. The Motion Picture Patents Company is also made a defendant. These companies were the chief components of the motion picture syndicate recently ordered dissolved by Judge Dickinson in the United States District Court in Philadelphia, on the ground that it was an illegal combination formed and operated in violation of the Sherman Anti-Trust Law.

Owing to the fact that the decree of Judge Dickinson did not state the manner in which the General Film Company was to be dissolved, the decree has been appealed, and until this appeal is decided it is believed that the suit cannot be heard. The suit is brought in conformity with the provision in the Sherman Anti-Trust Law that provides for triple damages of the amount actually suffered.

HAD TO WAIT FOR "OPENERS"

Dan Crimmins, of Crimmins and Gore, comedians with George Kleine, decided on taking in the cameramen's ball Saturday night, his wife (Rosa Gore) declining on account of feeling fatigued. He was so taken up with some of the artistic steppers that he forgot that old "Tempus" was "fugitting,' and it was just 3 in the morning when Dan reached the newly furnished apartment that they had rented that day.

Approaching the rooms carefully, he opened the door and discovered his wife sitting on a chair with a tired look on her face. Dan asked her what caused her to sit up so late, as she is one of the early retiring variety, and she replied: "Why, we have a folding bed in this room, and it takes two persons to open it."

MARSHALL FARNUM JOINS OCEAN

Marshall Farnum, the well-known producer of feature motion pictures, has joined the Ocean Film Corporation. At the time of his first association in the motion picture industry, Mr. Farnum was director for the Selig Polyscope Company at Prescott, Ariz., where he remained two years, severing that connection to become producing manager of the motion picture plant of the 101 Ranch. Here under his direction there were produced more than twenty four and five-reel subjects, which earned him considerable repute.

More recently Marshall Farnum has been of the directing force of the Fox Film Corporation, where among his other productions more prominent are "Wormwood" and "Lady Audley's Secret," in which Theda Bara was starred.

MRS ANNA NARES, DIES

Mrs. Anna Nares, a star in the films for the Gaumont Company, died in the Flushing Hospital from nephritis. She was forty-five years old. She was the wife of Phineas S. Nares, who is an actor for the same company.

CONSTANCE COLLIER,
In a "Parrot-mount" Picture, "The Tongues of Men" (Morosco).

J. H. McGOWAN, HELEN HOLMES, AND FRANK H. SPEARMAN—PRODUCER, STAR, AND AUTHOR OF "THE GIRL AND THE GAME."
(Signal Film Corporation.)

The public will no doubt be much gratified to see Helen Holmes back at her old stunts developing thrills, and thrills she certainly does arouse in this new railroad serial. Instead of a longwinded introduction the picture starts right off with a "punch," which results from a dash off an open draw into the river on horseback by Miss Holmes. That the series will not depend entirely on "stunts" to get it across is shown by the excellent plot in the first two episodes. The story itself gives promise of being one of the best used for serial purposes. The scenic efforts are excellent throughout and the photography is a masterpiece of its kind. An exceptionally able cast support Miss Holmes. The master hand of J. P. McGowan is seen in the direction, while Frank H. Spearman furnished the novel plot.

METRO PICTURES IN 1916

Will Be the "Survival of the Fittest" Predicts President Rowland

"The year 1916 is to be by far the most important year in the development of motion pictures, and it is to be a year of the survival of the fittest," is the prediction of President Richard A. Rowland, of the Metro Pictures Corporation.

Metro, with a record growth in eight months that has placed it high in the list of artistic and powerful picture making, and as one of the most successful organizations in the field, has laid its plan definitely for the coming year, which includes many additions and improvements to its present service.

Metro purposes to disregard all previous standards in motion picture production, and instead will follow its own definite ideas, banking on its own judgment to anticipate the market and provide pictures that will have art, drama, and popular appeal.

Metro announces as its permanent list of stars under long time contracts: Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Mary Miles Minter, Hamilton Revelle, Valli Valli, Martha Hedman, Mabel Taliaferro, Edmund Breese, Emmy Wehlen, Marguerite Snow, Julius Steger, Lionel Barrymore, and Grace Valentine.

To this several have been added by contract, but the announcement will not be made until after the first week in January. A decided innovation for Metro will be a series of fourteen pictures, two reels in length, in which Francis X. Bushman will be the star, and Beverly Bayne is to be featured with him. Each one of these pictures will be complete in themselves, but they will constitute a completed long story when they have all been shown.

A general campaign of nation-wide newspaper advertising will supplement the most pretentious publicity campaign yet seen in motion pictures. Special campaigns have been outlined and will be conducted in behalf of the Bushman-Bayne series, and in connection with two other special series of two-reel subjects in which two women stars will be feetured.

ELEANOR GLYN INSULTED

London is laughing because Mrs. Elinor Glyn is much angered by the "degrading" of her work, "Three Weeks," in a moving picture burlesque called "Pimple's Three Weeks" (without an option). She is suing the producers of the film.

Judge Younger in the course of the trial admitted he was addicted to the movies. In commenting on the passage from the original book, "with a wild, strangled sob, she fled from the room," he said: "You will find stuff like this in the 'Family Herald' for the last twenty years."

BEATRIZ MICHELENA SCORCHED

Mock heroics came near being transfered into tragic realism when Beatriz Michiena was trapped in a burning barn. A high wind and too much kerosene put off her escape and prevented the thrilling rescue necessary for the picture. Instead the San Rafael fire department had to cut a hole through the rear of the barn, and Miss Michiena was rescued in a fainting condition, her hair and eyebrows badly singed.

CASH FOR THE CENSORS

National Board Assured Support of Film Men for Another Year

The National Board of Censorship has once again obtained the financial as well as moral support of the moving picture producing companies. At a meeting held last week at the Hotel Astor at which practically every prominent picture manufacturer in the city was represented, the finances of the board and the question of its continuance for another year was discussed. Dr. Albert Shields, director of the Department of Research of the Board of Education, presided and offered the following resolution which was passed unanimously:

"It is the concensus of opinion of those present, who represent manufacturers, that the manufacturers during the year 1916 should support the work of the national board by paying to the People's Institute, for the purposes of the national board, per reel of negative film reviewed a stated amount per reel sufficient during the year to cover the expenses of the national board."

Some such plan as this was found necessary because of the fact that a few of the manufacturers were paying more than their share of the expenses of the national board. The new plan it is thought will evenly distribute this expense among all of the manufacturers. Another meeting was held yesterday at which the board submitted its budget for the coming year in order that the price per reel might be determined. It is understood that no member of the national board receives pay for his or her services, but funds are necessary for executive expenses. Since the board came into existence its work has increased to an almost unbelievable extent. It now numbers 183 members on the censorship committee alone, with thirty-seven on the board of governors.

The Motion Picture Board of Trade has started an active campaign in opposition to two censorship bills which have been introduced in Congress, one in the House and the other in the Senate. The bills are of the brand known as pernicious, and Congress has refused to pass them three times. Still their sponsers are trying once again, and they now rest in committee. The Motion Picture Board of Trade is stirring up sentiment for a public hearing before the two respective committees in the hope that the opposition will be so strenuous that they will die of strangulation in committee.

WILL SHEERER DEAD

Will E. Sheerer, one of the best all round character men, who had been a member of the Eclair and Features Ideal companies for a number of years, passed away in Yonkers, N. Y., on Dec. 24, after a lingering illness. Mr. Sheerer only recently returned from the Pacific Coast, having made the trip to Arizona with the Eclair Company about eighteen months, where his condition improved considerably. The removal of the company to Los Angeles brought about a change for the worse, and he began to decline steadily. Before his advent into pictures, Mr. Sheerer was an established road favorite, appearing in the Dave Higgins plays, as well as "The Only Law" and others. Mr. Sheerer was a member of the Screen Club.

FLORIDA FILM FLASHES

Picture Players Flit to and fro Like Birds of Passage

JACKSONVILLE, FLA. (*Special*).—One of the Equitable companies, with Muriel Ostiche as lead, under the direction of Charles A. Seay, has returned to New York. A. P. Hamberg spent several weeks here with the company.

One of the Famous Players companies, with Pauline Frederick as lead, after spending several weeks here and in St. Augustine, and a company of Popular motion picture players have returned to headquarters.

Marguerite Courtot, formerly with Kalem, has joined the Gaumont colony here, and will be under the direction of M. Vernot. Miss Courtot's first appearance will be in the five-reel production, "The Dead Alive," with Sidney Mason playing opposite. Miss Courtot was formerly stationed here under the direction of Robert G. Vignola.

Richard Garrick, managing director of the Gaumont studios here, is busy erecting special sets for the feature production, "The Touchstone," a five-reeler with Oriental atmosphere.

Gertrude Robinson has joined the Gaumont colony. Miss Robinson began her picture career with Biograph some six or seven years ago, and was more recently with the Famous Players.

An Equitable company, under the direction of James Dirkins, with Carlyle Blackwell and Marian Dentler playing opposite, is here for several weeks. Work is now in progress on "The Clarion."

George S. Spencer, Miss R. Dean, Frank Wood, H. Hall, Phillip Hall, Clifford Robinson, William Wagner, and John Sullivan are recent arrivals at the Equitable studio.

The Eagle Film Company, at Arlington Heights, is receiving many inquiries concerning their studios and testing rooms. Frank Guenther, technical director, is supervising the construction of Eagle City. One main building is completed and work is well under way on the cottages, garages, storerooms, and stages. W. C. Keel, formerly with the Edison laboratories, and Edwin Jellyman has joined the Eagle corporation. Others of the company are Tom Murray, Rex Adams, Miss Adamson, W. M. Slade, Miss Lee, Richard Carroll, M. Franke, M. Josephi, Daisy Armstrong, Miles McCarthy, Charles Sharpe, Jane Wills, James Carroll, Miss Benton, Miss Baker, F. J. Dunn, and H. A. Kelly.

E. O. UEBEMANN.

FROM EAST AND WEST

President Selig Speeds the Passing Guest Both Ways for Chicago

CHICAGO, ILL.—(*Special*).—Tom Mix, the cowboy star of the Selig Polyscope company, came from Las Vegas, N. M., to Chicago, Ill., last week and was entertained by William N. Selig, president of the Selig Polyscope company. Mr. Mix was a guest at one of Chicago's leading hosteiries and attracted much attention with his cowboy hat and high heeled riding boots of the most approved style. Mr. Mix is engaged in filming some of the most spectacular Western dramas yet producer under the Diamond S trademark. While in Chicago, Mr. Mix did his Christmas shopping, mostly ammunition.

Marshall Neilan, the well known director, was also in Chicago as the guest of Mr. Selig. Mr. Neilan was en route from New York City to the Pacific Coast where he will again direct Selig productions at the Los Angeles studios. Mr. Neilan is not only famed as a director but has also won an enviable reputation as a motion picture star. Mr. Selig handed several important plays to Mr. Neilan who will start production just as soon as he arrives at Los Angeles.

REGINA BADET IN "THE GREATER LOVE" (SELIG).

NORA MOORE (PATHE).

It's a far cry from southern pies to Pathe pictures and from Carolina crullers to Broadway, but Nora Moore has made the jump and earns twice as much in a week now as she once did in a month. She is only nineteen, but it is safe to prophesy that her native good sense and upbringing will keep success from spoiling her. In the meantime, a sleepy southern town has suffered a distinct loss and Broadway has certainly gained.

"ROSE OF THE ALLEY"

"Kid" Hogan Contributes Local Color to the Eyes of His Rivals

"Rose of the Alley," a five-part feature production in which little Mary Miles Minter is starred and Thomas J. Carrigan is featured, has just been finished at the Columbia Pictures Corporation studio, and will be released on the Metro programme Jan. 17. "Rose of the Alley" is an original story of New York's underworld, and moves at a rapid pace for five reels, there being but one lapse of time in the entire production. It was written by Harry O. Hoyt, who recently joined the Metro forces.

All the exterior scenes, as well as some of the interiors, were made in New York City, giving a vivid picture of life in the metropolis, which has figured prominently in the newspapers during the last few years. One of the characters in the feature is "Kid" Hogan, a former prize fighter, who plays the role himself. Before he went into motion pictures Hogan was a good light-weight, and fought with Abe Attell, Leach Cross, Joe Gans, Packy McFarland, and other well-known pugilists.

One of the most interesting scenes in "Rose of the Alley" is a gang fight. This picture was made in a notorious dance hall, and here is where the "Kid" contributes "local color"—especially to the eyes of several extra men who presumed to "butt in" on his scene.

CAINE GIVES CREDIT

Pictured "Eternal City" Pleases the Author on Its London Showing

Following is a letter from Hall Caine to Hugh Ford, in which he congratulates the Famous Players' director on his share in the adaptation of the author's master work. The letter reads in part as follows:

DEAR MR. FORD:

I ought to have written before to congratulate you with all my heart (which I can do with absolute sincerity) on the great success of the film you and Mr. Porter produced on the subject of "The Eternal City." Nothing better of its kind and very few things so good seem to me to have come from the very extraordinary new art which you are practicing with so much distinction and success. What you have done with the material provided by my novel is an amazing revelation of the possibilities, both for education and entertainment, of the moving picture industry.

Though "The Eternal City" opened at the Astor Theater in New York several months ago, it was only recently that the film was presented to the British public. Though it is most flattering for the producers to receive such a warmly congratulatory letter from the author of the novel in person, Mr. Caine's words are in fact simply an echo of the sentiments which the picture has aroused wherever it has been shown.

"THE NE'ER-DO-WELL" DOES WELL

"The Ne'er-Do-Well," the Selig spectacular production in nine reels, opened at Clune's Auditorium, Los Angeles, Cal., and the "S.R.O." sign was shown early. The word "great" is used in commenting upon the production. "The Ne'er-Do-Well" was written by Rex Beach and produced by Colin Campbell. Beach also wrote "The Spoilers," that other great Selig production which was directed by Campbell. Scenes in "The Ne'er-Do-Well" were filmed in Panama, where Mr. Selig escorted a special company to the Panama Canal zone. "The Ne'er-Do-Well" is considered a worthy successor to "The Spoilers," and Miss Kathlyn Williams and the others who contributed to the success of that story enact leading roles in the new Beach photoplay.

ANSWER ON THE SCREEN

Geraldine Farrar Gives Girls Her Advice on Grand Opera

For years the difficulties of young American girls anxious to make a career for themselves in grand opera have been the subject of debate in music circles, both in this country and abroad. The charges have been made frequently that the American opera houses are under the control of foreigners, who show a preference to the foreign artist to the exclusion of the native singer. Geraldine Farrar's own brilliant career in the lyric drama has been cited in contradiction to these declarations, but even Miss Farrar first attained fame abroad before she captivated America with her singing and acting.

Throughout the country there is a growing and tense interest in music, and the time is not far distant when America as the place for music study will supplant Europe. The scenes of "Temptation" are laid in New York, and Hector Turnbull, who wrote the photoplay, and Cecil B. DeMille, the director, had the benefit of Miss Farrar's personal advice and suggestions on the production. In a recent interview Miss Farrar said that the question which, above all others, had been most frequently asked of her was, "What advice do you give to young women anxious to enter grand opera or an artistic career?"

Accordingly in "Temptation" she tells in no uncertain manner some of the real conditions that exist in the world of grand opera. The sacrifices to be made and hardships to be overcome have been welded together into a melodramatic story, having in many parts an actual basis in fact.

Miss Farrar's support includes Theodore Roberts, who appears as a grand opera manager; Pedro de Corboda, who achieved such success as Escamillo in "Carmen," Miss Elsie Jane Wilson, Raymond Hatton and Anita King.

The New York premiere of "Temptation" will take place at the Broadway Theater on Sunday, January 2. The orchestra will be augmented, and special arrangements are being made for the week.

GRACE ELLISTON THE STAR

To dispel any doubts that may exist in the minds of exhibitors and the public it is announced by the Metro Pictures corporation that Miss Grace Elliston is the star of its production "Black Fear." Two other players of prominence were featured with the famous actress, but they were not starred. Metro had no other idea than that Miss Elliston was and is the star of "Black Fear."

BUFFALO BILL BACK AGAIN

Another pioneer of the business of entertaining, Colonel William F. Cody, better known to a couple of generations of Americans as "Buffalo Bill," is back in the game. Colonel Cody arrived at the Astor from his ranch at Cody, Wyo., after a stop in Washington, with the announcement that soon he was going to present in New York moving pictures of the famous Indian battles, re-enacted in the West under his supervision.

WITH THE TALL TREES

Sir Herbert Goes to Los Angeles to Start Triangle Labors

Sir Herbert Beerbohm Tree, the most distinguished actor of the English stage, has started for Los Angeles, to begin his season of screen productions under the aegis of Triangle-Fine Arts. A conference was held Monday afternoon in the director's room of the Knickerbocker Theater, with President Aitken in the chair, and most of the officers and heads of Triangle departments present. Sir Herbert's business interests were looked after at the meeting by Miss Alice Kauser. All arrangements were completed in a satisfactory manner to everyone concerned, and the actor-knight expressed himself as greatly pleased on learning that D. W. Griffith had assigned John Emerson to direct all the Tree productions. Mr. Emerson is a man of liberal education, a University of Chicago graduate, playwright, stage director and actor, and Sir Herbert Tree has frequently expressed his admiration of Mr. Emerson's work while the latter was making productions for the late Charles Frohman.

"I am a socialist in Art," declared Sir Herbert, "and I believe equally in the films and in the legitimate drama. The true artist uses the material that his epoch puts ready to his hands. Michael Angelo did not confine himself to frescoing nor Leonardi da Vinci to architecture or painting. I hope to be able to do for the Triangle some classical productions that will prove thoroughly new to the screen drama. On my return to New York in the Spring I expect to appear in a few of the leading vaudeville houses, using my shorter plays as the vehicles."

ANOTHER NEWS PICTORIAL

Hearst-Vitagraph Service to be Released Through V. L. S. E. Service on Jan. 4

Announcement is made by the V. L. S. E. that the first release of the new Hearst-Vitagraph will be on Jan. 4. There will be two releases each week thereafter on Tuesday and Friday. The new pictorial will consist of reels one thousand feet in length, which will be made up of eight hundred feet of news events of national and international importance and two hundred feet of local news of the zone in which the picture is shown. The first release will be made from New York, but as soon as the distribution system is perfected the pictorial will be released simultaneously from New York, Chicago, and San Francisco.

PREMIER PROGRAM PLANTS

The Premier Program Corporation wish to announce that they have not leased the studio at 11 E. Fourteenth Street, formerly occupied by Kleine and Biograph companies. Premier Program is exclusively a marketing organization, although two of its producing companies already have permanent eastern studios. One is located at Tappan, N. Y., and the other at Cliffside, N. J. For the present they are sufficient to meet the needs of the Premier Program, although negotiations are now pending for additional studios in the South during the Winter months.

MARY PICKFORD AS "THE FOUNDLING."

The character in which Miss Pickford is presented as a child in the accompanying reproduction appears in "The Foundling," a forthcoming Famous Players-Paramount picture. This unusual pose, with the contrasting representation of the Madonna, which she also interprets in the production, again illustrates the amazing versatility of this film favorite. Without this "pleasant parallel" nobody would believe her the same person.

MARY PICKFORD AS THE MADONNA IN "THE FOUNDLING."

CARROL McCOMAS (EDISON).

Carrol McComas will make her first appearance in motion pictures as the star of the Kleine-Edison five-part feature, "At the Rainbow's End," released Feb. 23. Miss McComas has long been sought, both by Edison and other leading companies, but her busy life making successes on the stage always prevented. Her vivacious personality, beautiful brown eyes, and a certain captivating manner make her an ideal subject for the camera, and should the lens catch but one-half of her charming sprightliness, her success will be pronounced. Besides her natural vivacity, her next most marked characteristic is her remarkable versatility, which has enabled her to succeed equally well in dramatic rôles as she did in musical comedy, and in vaudeville as a whistler and singer.

Four seasons were spent with Frohman, and her recent work as the lead in the stage play, "Inside the Lines," was a personal triumph. Critics and public agreed that she shared honors easily with John Drew in "The Single Man," while her delightful work in "The Dollar Princess," and "The Marriage Market" made some box-office records. Miss McComas also appeared with Billie Burke in "Mind the Paint Girl," with Donald Brian in "The Siren," "Miss Dot," and in "The Salamander."

Charles Frohman thought so much of her unusual ability as a whistler that he has that specialty written into "The Marriage Market." With that specialty, Miss McComas started on the stage at twelve years of age and traveled this country over, and visiting the capitals of Europe and South Africa, later adding songs. Miss McComas is the type of girl who never grows up. She laughingly states that she has done everything from concert work, both ways, with the exception of circus, and lives in hopes of doing that yet. Miss McComas is the daughter of Judge C. C. McComas, of Los Angeles, the brilliant prosecutor of the McNamara bomb plotters, while her mother has made a name as a writer. Her uncle is Rear Admiral C. B. T. Moore, stationed at Hawaii, but just retired.

Miss McComas has also a varied stock experience, having been one of the principals in the all-star stock company at San Francisco, with such members as Charles Cherry, Charles Richmond, Rose Coughlin, etc. She is also the original Edna Earl in "St. Elmo." Richard Tucker will play the principal male role in the Kleine-Edison feature, "At the Rainbow's End."

PRAISE FOR "PEGGY"

Billie Burke Fairly Bowls Over that Old Critic, John Blackwood

SANTA MONICA, CAL. (*Special*).—Thomas H. Ince's feature photoplay, "Peggy," with Billie Burke in the titular role, had its first public showing here to-day and proved the last word in de luxe photoplays. Miss Burke played a vivacious young American girl forced to leave her staid Scotch village, where her unconventional views of life had complete variance with the villagers. The story has a wealth of delightful comedy in its lighter moments. Miss Burke is even more fascinating on the screen than she has ever been on the stage. She has remarkably efficient support—William H. Thompson, who makes his screen debut, William Desmond, Charles Ray, and a long list of Ince favorites. "Peggy" was given personal direction by Ince, with results most remarkable. Following the showing at Los Angeles, "Peggy" will be exhibited in New York as a regular release of the Triangle Company. I can personally guarantee the super-excellence of "Peggy," as I regard it as the finest photoplay of its type I have ever seen. This is strong English, but Ince's work calls for such words.

JOHN H. BLACKWOOD.

BACHELLER WITH THE MIRROR

Irving Bacheller, the noted author and novelist, has become a member of the official family of the Mirror Films, Inc. He has been made a member of the board of directors of that organization and will give the benefit of his experience and ability along literary lines to the company to some extent.

ROMANCE OF A GREAT BUSINESS

CHAS. PATHE

The Rise of the House of Pathe from One Man with an Idea to the Top of the Film World

Great businesses do not, like the dragon's teeth of mythology, spring into life fully equipped and formidable in the panoply of might. Rather are they the slow evolution of a big idea in the mind of a genius to which has been brought the propelling force of vigorous personalities, strong wills and generally a high standard of commercial ethics. In all the history of business there is no more remarkable growth than that shown by the motion picture industry. Realizing that to-day it is the fifth in importance of all the great businesses of the United States, it is hard for one to reconcile himself with the fact that some twenty years ago there was no picture business—merely an idea.

The photodramas we see to-day are built upon no greater romance than the rise of the house of Pathe, the great international business with factories, studios and selling organizations in all parts of the globe; yet only about twenty years ago it was founded by four brothers who each contributed his whole capital of 2300 francs apiece—less than $500. for each, and less than $2,000 for all, and after only three weeks two of them, horrified by their own rashness withdrew, taking their money with them! To-day Emile and Charles Pathe, the two who remained, are drawing $100,000 apiece per year in salaries alone, besides their great profits from the business!

Harking back to those early days we find Charles Pathe with two of those primitive machines where one was privileged, by depositing a coin, to see a succession of tiny photos tumbling over one another, and giving the effect of life action. The original idea had been our own Edison's, and Mr. Pathe was the one man in Europe to recognize that there was the germ of great things. In a tiny store he placed these machines on view and quickly saw that it was profitable. There were no changes of program in these machines—and but one picture to each. Mr. Pathe saw that to make his patrons come back again and again it was necessary to provide new pictures. Then and there was born the modern film exchange idea, for he purchased twenty machines, placed them in twenty different towns, and switched his pictures in weekly rotation.

From his profits he secured Lumiere's motion picture camera, then just completed, and began to take his own pictures, ten or fifteen feet at a time. His wife feeding chickens, a railroad train entering a station, a man running, sheep grazing—these were his early subjects. The idea of projecting these strips of film into the screen helped the infant industry tremendously. Mr. Pathe took his fragmentary films in his pockets to London, Berlin, Rome, travelling third-class because of his limited means, and sold them there. Gradually his films lengthened and his markets increased, but for some time he was his own cameraman, shipping clerk, manufacturer, salesman, and demonstrator.

One day the idea came to him that if a story could be worked out upon the screen, such stories would possess a wider appeal than the bare facts of everyday life which he had been filming. He hired Max Linder, then an actor limp of purse, at $4 a day to work in comedies, and Louis Gasnier, a stage manager and play producer of Paris, to direct the taking of these pictures. Here was born the photoplay of to-day and from this beginning have come the "Cabirias," "The Births of a Nation," etc., with their universal appeal and gripping power. Max Linder, still considered by many critics the greatest comedian of the screen, up to the time of the war was drawing $70,000 per year, a colossal figure for France. Louis J. Gasnier, the first Pathe director, is to-day General Manager and Vice-President of the vast Pathe American interests.

The house of Pathe through all the years has not retreated, but has consistently kept at the head of the procession. The one room factory of twenty years ago to-day is represented by a 14,000,000 franc factory in Joinville, France, with sisters in Montreuil, and other places; by others in England and the United States; the open air platform where the first plays were staged was the ancestor of huge modern studios in France, the United States, England and India; the selling force of one man, who carried his tiny films in his pocket, is to-day represented by scores of offices and exchanges in all parts of the world, there being nearly forty in the United States alone. The news film which even to-day in the face of wide competition is associated in the minds of most people with the "Pathe Weekly," the first to be made, has a lusty family in the Pathe News in the United States, the Pathe Gazette in Great Britain, the Pathe Journal in France, the Pathe Giornale in Italy, and another with an unpronounceable name in Russia.

It is truly good for one's own inspiration's sake when looking at a Pathe Gold Rooster Play, the name by which the best films of the Pathe product are known, to remember the busy man who was not too busy to have Vision, tramping the broad highways with his camera some twenty years ago!

ELLIS TO DIRECT "SIS HOPKINS"

The announcement that Robert Ellis has been chosen as director for the Sis Hopkins company starts the ball rolling in the production of that forthcoming Kalem special. The company to support Rose Melville in her screen debut is being rapidly organized and plans call for a start for the Jacksonville studio on Saturday. A technical crew left New York last week so that no time will be lost in beginning the work of production. Frank Minzey has been secured to play an important part in the pictures. Though long prominently identified with the "Sis Hopkins" stage productions, it took considerable persuasion to induce Mr. Minzey to consent to an appearance on the screen.

TIMELY TIP TO MOTHERS

Mr. C. L. McVey, a V-L-S-E salesman from the Minneapolis branch (who, by the way, is a brother of Mrs. Sidney Drew, of Vitagraph fame), gave a timely boost to "The Sins of the Mothers" by advising all mothers and daughters not to make their New Year's resolutions until they have seen this powerful play and taken cognizance of the lessons that are conveyed. The linking up of events of timely interest with current V-L-S-E releases is in line with the creed of the "Big Four" to render the exhibitor specific and efficient service at every opportunity.

PATHE'S LATEST LINE OF ART POSTERS—BEING BRILLIANT EXAMPLES OF THE WORK OF ALONZO KIMBALL.

V L S E — BIG FOUR FEATURE PLAYS

Making Success More Successful

IN nine months V. L. S. E. has made its productions synonymous with DEPENDABILITY. Probably no other institution in any field ever achieved more instantaneous success.

Starting with "Graustark," "The Juggernaut," "The Rosary," "The College Widow," and running right through the schedule with such features as "The Island of Regeneration," "The Blindness of Virtue," "The House of a Thousand Candles," "The District Attorney," this organization has provided a continuous output of film dramas that have broken attendance figures, return booking records and high admission precedents everywhere.

And now comes 1916. We enter the year full speed ahead with a line-up of releases that must command the consideration of every thoughtful exhibitor. Bookings immediately available, include:

"THE GREAT DIVIDE," *a Lubin Sovereign Play, with Ethel Clayton and House Peters, of which W. Stephen Bush, Editor of the Moving Picture World, says: "Judged by the most exacting standards of the V. L. S. E., this picture surpasses the most successful features released within the last few months."*

"NO GREATER LOVE," *a Selig Red Seal play, with Regina Badet, the widefamed French emotional actress, as "Sadunah," the dancer. "Passionate mother love," says William C. Easty 2nd, in the Motion Picture News, "is the basis of the story. The acting is exceedingly vivid."*

"THOU ART THE MAN" *a Vitagraph Blue Ribbon feature, with Joseph Kilgour as a rich man who covets Virginia Pearson as a poor clerk's beautiful wife. Reviewed by The Morning Telegraph, as a production than which "nothing could be better."*

"THE MISLEADING LADY," *an Essany feature, with Henry B. Walthall, "The Mansfield of the screen," and Edna Mayo, in a story of primitive passions, brute force and overpowering mastery.*

Merely forerunners, these, of a service for the entire year, charged with the highest-tensioned drawing power that brains, ingenuity and capital can devise.

And then for added measure, the Hearst-Vitagraph News Pictorial, issued through the nineteen branch offices of this organization bi-weekly. Made up of 1,000 feet of quick-actioned, dynamic-interest pictures, gathered by one of the world's greatest news organizations from the far corners of the earth, the nation and YOUR OWN COMMUNITY. Obtainable with, or without, the regular Big Four Pictures.

To urge upon you the advantage of making the most of the business-building certainities which V. L. S. E. offers you for 1916 would be a reflection upon your good judgment. May we simply suggest, therefore, that you see to it that others do not "speak first."

V. L. S. E. Inc.

Sure Fire Money Getters !!!

for

First Class Theatres

With Open Bookings

The Battles of a Nation

6 REELS

Showing the Bombardment and Fall of Warsaw

The Warring Millions

6 REELS

Showing the Battle, Fall and Capture of Ivangorod. Actual Battle Scenes Taken Under Actual Fire by the American Correspondent Film Co., under Supervision of the German and Austro-Hungarian Governments.

☞ ***Positively the First and Only War Pictures to Show Actual Fighting—Not Mere Maneuvers.***

To Managers of First Class Theatres!

We can book you either one or both of these pictures at a minute's notice—***and get the money!*** Good posters—backed by a tremendous advertising campaign. Wire quick—***anytime.***

THE BUFFALO TIMES MOVING PICTURE SYNDICATE DEPT.

TIMES BUILDING · NEW YORK CITY

CLAIMING THE CREDIT

Sid Olcott's Friends Certify That He Made "Manger to Cross"

In view of the fact that Sidney Olcott was in charge of the Kalem company that traveled around the world and made "From the Manger to the Cross," there is really a correction needed of the overenthusiastic item in last week's story regarding Gene Gauntier, to the effect that she "wrote the scenario and practically directed the picture." It would appear that "the lady doth protest too much." Mr. Olcott has never been known to need any assistance in the direction of his pictures from his pioneer days with Kalem, down through the handling of his own feature company to his present connection with Famous Players. The following letter speaks for itself:

Editor DRAMATIC MIRROR:

DEAR SIR.—In your last issue of THE DRAMATIC MIRROR I notice you refer to Miss Gene Gauntier as having written the scenario and practically directed the biblical picture, "From the Manger to the Cross." Not a word was mentioned of Mr. Sidney Olcott.

Since I happened to be with the company on the trip, and was fortunate enough to play the part of Judas in the picture I wish to say in justice to Mr. Olcott that he collaborated with Miss Gauntier in writing the scenario. Any one who has seen him producing the picture under most trying circumstances, in a strange country where the natives with their primitive ideas were compelled to absorb some of his intelligence, and actually act, could convince you that Mr. Olcott and he alone, directed the picture.

Sincerely yours,

ROBERT G. VIGNOLA.

LAEMMLE STILL LEADS

Universal Film Election Puts Joe Brandt Among "The Powers That Be"

The annual meeting of the directors of the Universal Film Manufacturing Company was held last week at which the following officers were elected for the ensuing year: President, Carl Laemmle; vice-president, R. H. Cochrane; treasurer, P. A. Powers; and secretary, Joe Brandt. The first three officers and Joe McKinney and John B. Stanchfield were re-elected directors. The meeting was largely taken up with reports of the business during the past year, which was larger than at any time during the history of the company, and in going over plans for still greater business during the coming year.

A vote of thanks was given to President Carl Laemmle for the success of the past year. Many of the plans decided upon for the coming year will be kept secret by the directors, and will be made public only when the officials are ready to execute them. Several prominent stars have been signed and their names as well as the list of big plays and books which the Universal has recently contracted for will be made known shortly.

"HYPOCRITES" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—Dr. W. W. Wertenberger, manager of the Empress Theater (moving pictures), has been arrested on the complaint of certain citizens of St. Joseph, Mo., for showing the picture "Hypocrites," although the picture had been previously shown here at another theater.

Dr. Wertenberger has been arrested twice in connection with this picture, and the matter is creating quite a star, which is assuming greater proportions as the case progresses.

The case was to be tried in the police court, but the police judge has called in a Justice of the Peace to try this case instead of trying it himself.

So many influences are at work in the case that the plot has "thickened" nigh on to stickiness. Business at both theaters showing the picture—crowded.

JOHN A. DUNCAN, JR.

DOWN IN SOUTH CAROLINA

CAMDEN, S. C., (*Special*).—The Feature Film Company was at the Court Inn last week, taking pictures for a play. They used the old Colonial buildings and guards for their setting.

Registered at the Court Inn were Messrs. Shelden Lewis, John J. Dunn, Freeman Burns, Carroll Fleming (director), Hamilton Crane, W. Richards, Mrs. and Miss Hillier and Miss Cary Lee. They had a dog that was well trained in rescue work.

JOHN W. CORBETT, M. D.

JOHN R. FREULER,
President of Mutual Film Corporation.

FAVORS SUNDAY FILMS

Dr. Cyrus Townsend Brady Defends the Silent Drama Film Detractors

At a discussion held under the auspices of the Drama League in the Broad Street Theater of Philadelphia, Dr. Cyrus Townsend Brady, author of "The Island of Regeneration," "The Chalice of Courage," and similar well-known film dramas, declared that the spoken drama rather than the screen is on the defense. "Furthermore," said Dr. Brady, "it is probably the very best thing that the spoken drama is on the defense, as plays which would have been foisted on the public in other days have been forced out of business to-day, so that motion pictures are raising the standards of the stage. Motion pictures have been referred to as cheap. They are cheap, insomuch as they have taken the place of other forms of entertainment of a low, common, and deteriorating character. The legitimate stage cannot do this, as the legitimate stage cannot provide its offerings at so low a price.

"If any of you have ever lived in a little, out-of-the-way community, where the amusements were limited to church socials, you can appreciate what a tremendous influence the screen is which introduces to these hamlets the great actresses and actors of the world. It gives them a recreation, and if the film is a good motion picture, it plays an important part in the upbuilding of their characters.

"Motion pictures have entered the field as a rival of the saloons. Many a man now takes his wife, son, or daughter to the motion picture theater because it is inexpensive and convenient, whereas he used to spend his time and salary in a saloon.

"The motion picture is the average man's automobile, golf club, library, etc. I believe in the sanctity of the Lord's Day, and I try to practice it, but I have never been able to agree with those people who would like to close the motion picture theaters on Sunday."

The discussion, which was arranged by J. Howard Reber, an attorney of Philadelphia, who is president of the Plays and Players Association, was in reality a preliminary meeting to a debate which is to be held by the Drama League on censorship, in which the Pennsylvania Board of Censors will speak, and at which time there will be launched the first organized attack against censorship in Pennsylvania.

MORE TRIANGLE FEATURES

Three notable pictures, soon to be produced by the Triangle Film corporation, show the versatility of the scenario writers and the resources of the two big studios of Fine Arts and Kay-Bee. They are "Waifs," starring Jane Grey; "Daphne," starring Lillian Gish, and "The Price of Power," starring Orrin Johnson. Miss Grey will be supported in "Waifs," a Triangle-Kay-Bee play, by William Desmond, J. Frank Burke, Truly Shattuck, and others of Thomas H. Ince's most sterling players.

ONLY TWO WEEKS MORE

D. W. Griffith's spectacle, "The Birth of a Nation," will be at the Liberty Theater for two more weeks, its extended engagement ending there on Jan. 8. This marvelous production enters upon its final fortnight at the Liberty Theater, enjoying the distinction of having had the longest run of any theatrical attraction in New York this season.

ANNUAL NUMBER

The Dramatic Mirror

See Page 10.

LEO GOES UP IN AIR

Delaney Feels Hydroplaney and Orders a Curtiss Speed Boat for Spring

Leo Delaney, the popular leading man with the Vitagraph company, is negotiating with the Curtiss Aeroplane company of Buffalo for the delivery of one of their latest model hydro aeroplanes early next spring. Delaney is a speed fiend and already owns a fast racing automobile and one of the fastest motor boats on Long Island sound, but these are not sufficient.

He lives far out on Long Island and every day drives his car in from the country to the Brooklyn studio. This has satisfied him until recently for he could make the trip in from a half to three quarters of an hour, but recently he has been warned of "speed traps," and the trip now takes anywhere from an hour and a half to two hours. This is too long, so he has been forced to the alternative of giving up his country home and moving nearer to his work or finding some more satisfactory means of locomotion.

He was complaining of his dilemma at the Screen Club recently to Gladden James and Tefft Johnson. James, also is a devotee of the speed bee, and suggested that he buy an aeroplane and come to work in that every morning. Delaney seized upon the idea with avidity, and that which was suggested as a joke was soon turned into a reality.

He called up the Curtiss factory in Buffalo on the long distance and placed an order, confirming it the next day by letter. Since that time he has been busy reading everything on the subject of flying that he could lay his hands on. As soon as Spring arrives he plans to take a course of lessons at the aviation field at Hempstead, and acquire his pilot's license. Then it will be no strange thing to see Leo come speeding through the air every morning and making a sensational landing in Sheepshead Bay, jumping into a waiting automobile and arrive at the studio at the very minute the director is calling rehearsal for the day's work. He has already put in petition to the board of governors of the Screen Club to construct an aeroplane landing on the roof of the club house in Forty-seventh Street, so that he can leave direct from the club for home without bothering to go back to Sheepshead Bay.

In speaking of his plans recently he said: "It has always been one of the ambitions of my life to fly. When I was a boy 'way back in Vermont I used to lie on my back and watch the hawks circling and soaring 'way up in the air, and dream of how delightful it would be to emmulate their graceful movements. I thought when I first went into moving pictures that I would have an opportunity in my work to become familiar with an aeroplane, but the opportunity never arrived. Now I am forced to fly or move into the city, and as the latter alternative is abhorrent to one who loves the big open spaces of the country there is nothing left for me to do but fly. The automobile laws are getting so strict that all the pleasure is being taken out of it. Though I like to drive fast I never believe in taking unnecessary risks, and in all the time I have been driving a car I have never had a single accident. Still I realize that fast driving is dangerous,—that is, dangerous for the person outside the car; and rather than run the risk of an accident I have resolved to take to the air, where I can gratify my craving for high speed without the danger of killing some unfortunate pedestrian. I have hopes that I will be fortunate enough to receive my aeroplane early in the Spring as soon as the weather opens up, but it may be delayed. I received a letter the other day from the Curtiss company acknowledging the receipt of my order and saying that they could not promise a definite delivery on account of the enormous war orders that they were working night and day. Still I have hopes."

LOOKED AT THIS WAY IT MIGHT BE A PICTURE OF LEO DELANEY'S NEW HYDROAEROPLANE IN ACTUAL FLIGHT, BUT—(TURN IT UPSIDE DOWN)—

THIS WAY IT IS HAROLD LOCKWOOD AND LOUISE WINTER IN "THE TRAGIC CIRCLE."—TWO-REEL AMERICAN DRAMA ON MUTUAL PROGRAMME

TRIANGLE IN CLEVELAND

CLEVELAND, O.—(*Special*).—The Metropolitan begins to show Triangle plays this week. "Jordan is a Hard Road" is the opening bill.

R. A. HAYES.

PAIR OF PRETTY LOVE PIRATES

Marin Sais and Ollie Kirkby the Stars

George Bronson-Howard, the Author

Wetzel Photos.

Author and Stars of the New Kalem Serial, "The Love Pirates."

George Bronson-Howard, novelist and playwright, has succumbed to the lure of the screen, and has contracted to write a series of original stories for production in motion pictures. The author of "Snobs" will write the stories for the next Kalem dramatic series, which will be released under the title "The Love Pirates." Mr. Howard has been at work on the early stories for several weeks, and they are now in shape for the work of production to begin immediately. The series will be staged in fifteen two-part instalments, and, as with all Kalem's series, each episode will tell a complete story in itself.

In addition to being written originally for the screen, the Bronson-Howard stories have for their theme a striking idea that should make the series one of the most unusual yet presented on the screen. The title, "The Love Pirates," will give an idea of the theme the novelist has chosen to mark his debut as a writer for the screen. He has built his stories around two young women whose natural characteristics make the sobriquet "Love Pirates" more than appropriate. The girls are fascinating creatures, who live by their wits and wiles, choosing for their victims the wealthy and sophisticated, and showing them that there are those even more wise in the ways of the world. The stories will have each detail a separate adventure that befalls the "Love Pirates" in preying on "the idle rich." It is intended through the medium of the screen to give the public an insight into the methods employed by the swindlers who use their wits to live without labor, while at all times staying within the bounds of the law.

Not one star, but two, will be featured in the screen versions of the Bronson-Howard stories. Kalem has delegated the production of the series to the Glendale company under the direction of James W. Horne, which is responsible for the remarkably successful "Stingaree" series. Marin Sais and Ollie Kirkby will share the honors as possessors of the title "The Love Pirates." Of rare beauty, as may be judged from the accompanying photographs, Misses Sais and Kirkby have both gained extensive personal followings by their work in Kalem productions, notable among recent releases being "Stingaree" and the four-part feature, "The Pitfall." They will be favored with unusual opportunities to display their versatility in "The Love Pirates," since there is strong touch of comedy present throughout the dramatic action of the stories. The comedy is of the satiric nature to be expected from the author of "Snobs" and "The Red Light of Mars."

Though barely in his thirties, George Bronson-Howard has seen service in many lines all over the globe. He has been an active newspaperman on New York dailies, served in the Russo-Japanese War as correspondent for the London *Daily Chronicle*, held a post in the Customs and Contabulary of the Philippine Civil Government, and later in the Chinese Imperial Army. In 1904 he returned from the Orient to take up serious literary work. Among the best remembered of his short stories written at this time are the "Norroy, Diplomatic Agent" tales in the *Popular Magazine*. Of his novels, "Scars on the Southern Seas," "Sea Gold," and "An Enemy to Society," which was later dramatized, placed him in the front rank among distinctive literary men. His "Only Law" was one of the first crook plays, being revived later under the title, "The Double Cross," with such stars as Arnold Daly, Emmett Corrigan, and Florence Rockwell. His "Snobs" was the first starring vehicle of Frank McIntyre.

In a lighter field Mr. Howard has to his credit the book and lyrics of two Winter Garden successes, "The Passing Show of 1912" and "Broadway to Paris." He also collaborated on the book and lyrics of "The Whirl of Society." His most recent work is the sensational novel, "God's Man," one of the most talked-of books of the year and for many months past at the top of the "six best sellers" list.

MOSES IN THE DARK

SAN FRANCISCO, (*Special*).—"Dark movie houses are alright," said Judge Hunt in a case that was brought before him in a damage suit. The owners of a moving picture theater have a right to keep their houses dark during part of the performance. Turner & Dunken, who own the Tivoli Picture house, were sued for $5,000 by Miss Ida Parisen, who claimed that she fell while leaving the theater, the house having been dark.

A. T. BARMETT.

DO THEY GET MORE SALARY?

All stars signing Equitable contracts in the future will find a clause therein calling on them to attend as many moving picture theaters showing Equitable pictures two nights of each week as is possible. This innovation as an aid to exhibitors has been inaugurated by President Arthur H. Spiegel. The attendance of the stars will be without cost to the exhibitors.

"TRILBY" SUIT IS BEGUN

Joseph Brooks began his long threatened suit for breach of contract against William A. Brady last week, asking $50,000 damages in a controversy which grew out of a conflict between the motion picture version of "Trilby" and the spoken play. It is said to be the first case of its kind to reach the courts.

HARKS BACK TO CRITERION

The Vitagraph Company will not renew its lease of the Vitagraph Theater on Broadway and Forty-fourth Street when it expires in the near future. Announcement has been made of an arrangement between Klaw and Erlanger and James K. Hackett by which the latter will produce Shakespearean plays in this theater, commencing Feb. 1. It will take its old name of the Criterion.

KEHRLEIN SHARES THE CREDIT

Oliver Kehrlein, of Hollywood, one of the proprietors of the Kinema motion picture theater in Fresno and theaters elsewhere in California, had the management of the Midwinter Poinsettia Fete in Hollywood. The affair was the biggest three-night success that Los Angeles and vicinity has known, and for this Mr. Kehrlein gives credit to the motion picture colony there.

HE'S PAP. MILLIGAN NOW

Wendel Prime Milligan, of the Motion Picture World staff, received a package on Christmas morning which has made him one of the happiest men in the Motion Picture industry. Santa Claus presented him with a little daughter, and the report is that mother and baby are doing remarkably well. The youngster, who is said to resemble both of her pulchritudinous parents, will be christened Nancy McClintock Milligan.

Selig

"THE DEVIL-IN-CHIEF" A psychological feature drama, featuring **TYRONE POWER,** the distinguished American Actor, supported by **Eugenie Besserer, Edith Johnson** and **Wheeler Oakman.** Wonderful scenic effects, wonderful photography, wonderful acting.

Released through General Film Service on Monday, January 10th.

SELIG-TRIBUNE

A **Reel** Newspaper. Shows the News and Does it First. Released through General Film Service on Monday, January 10th.

SELIG-TRIBUNE

Presents **Reel** News while it is **Real** News. Earns the Title "The World's Greatest News Film." Released Thursday, January 13.

"NO SIR-EE, BOB!"

A Selig Comedy in Chronicles of Bloom Center Series. A giggle from start to finish. Released Saturday, January 15th.

"NO GREATER LOVE"

A Selig Red Seal Play with Miss Regina Badet in the role of "Sadunah, the Dancer." Book through V. L. S. E.

SELIG POLYSCOPE COMPANY, CHICAGO

And Everywhere

"The Misleading Lady" Bares Man's Naked Soul

Scratch the veneer of civilization and you bare the naked, savage soul of man.

This is the theme of "THE MISLEADING LADY"—the story of primitive passions, of cave man methods introduced into modern society.

A girl leads a man to bare his love for her before jesting friends.

He kidnaps her, takes her to a mountain lodge, chains her to the floor. He domineers over her, browbeats her.

She hates him, but is awed by his overpowering mastery. His reckless daring, his brute force win her admiration.

One day goaded by his deliberate taunts, she fells him with a blow.

The woman instinct is aroused; the mothering love for the helpless comes to play, the man child is hers to care for.

And a great love is born.

HENRY B. WALTHALL and EDNA MAYO make this five act photoplay one of fascinating intensity.

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

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ESSANAY

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FEATURE FILMS OF THE WEEK

Maclyn Arbuckle Unanimously Elected as "The Reform Candidate"—"The Immigrant" Escaped from Ellis Island—"The Black Crook" a Spectacular Reminiscence

"THE REFORM CANDIDATE"

A Five-Part Drama Featuring Maclyn Arbuckle. Produced as a Pallas Picture by Frank Lloyd and Released Dec. 20 on the Paramount Programme. Scenario by Edgar Guest and Maclyn Arbuckle.

Art Hoke, the Boss ..... Maclyn Arbuckle
Richard Burton ..... Forrest Stanley
Mary Grandell ..... Myrtle Stedman
Frank Grandell ..... Malcolm Blevins
"Looney Jim" ..... Charles Ruggles
May Hoke ..... Mary Ruby
The Campaign Manager ..... Howard Davies

An exceptionally good political drama has been woven around the identity of a girl who, in the end, guides the political fortunes of her own father and her fiance, in this picture. From the beginning we can see that destiny has selected this girl as the instrument for guiding the hands of the political boss, Art Hoke, but what his fate will be we are unable to ascertain; thus the suspense is so great that it dwarfs the intensity of the play. Throughout there is an unusualness about the whole plot that, while giving numerous opportunities for dramatic situations, also brings in humor that will arouse the audience from its deep feeling of sympathy to one of laughter. There are plenty of strongly sympathetic situations which have been well brought out by an exceptionally able cast and a vivid picturization, elaborate enough to be effective.

Of course, Maclyn Arbuckle as the boss politician is the star. His interpretation of the part is most realistic, yet it lacks the brutality often seen in such roles. Instead, he is more like a father to men, always ready to help and sympathize with them. In supporting roles Myrtle Stedman and Mary Ruby give excellent characterizations. The characters tend to make the play, as the plot is not of any great intensity notwithstanding the fact that it is very interesting. The play is well constructed, and good picturization brings the story to a successful but unlooked for ending. Throughout there is a strong appeal to human sympathies, and the usual "boss rule" gives way to one of paternal interest, through which Hoke controls the votes.

The story deals with a political boss, Art Hoke, who adopts a child, not knowing that it had been stolen from his friend, Mary Grandell, by one of his faithful adherents, a half-witted fellow called Jim. Years later, when this girl has grown up, she is engaged to Hoke's candidate for mayor, Richard Burton. Her own father, Grandell, is Burton's opponent, and through the intercession of his wife, Mary, Hoke prevents him from stealing a trust fund to carry on his campaign. The identity of May is ascertained in the end, but her love for her foster-father is hard to overcome. Grandell withdraws and leaves the race to his future son-in-law.

"THE IMMIGRANT"

A Five-Part Original Drama, Written by Marion Fairfax and Featuring Valeska Suratt. Produced by the Jesse L. Lasky Feature Play Company, under the Direction of George H. Melford, for Release on the Paramount Programme Dec. 19.

Masha, the immigrant ..... Valeska Suratt
J. J. Walton ..... Theodore Roberts
David Harding ..... Thomas Meighan
Olga ..... Jane Wolf
Munsing ..... Raymond Hatton
Walton's Partner ..... Ernest Joy
Walton's Housekeeper ..... Gertrude Kellar

"The Immigrant" furnishes Valeska Suratt with an opportunity to assume some graceful and artistic poses for the proper display of a collection of very wonderful and beautiful gowns. It also furnishes her with an opportunity to do some very fine acting, but when Opportunity appeared for the second time Miss Suratt was looking in the mirror to see if her hat was on straight, and the alleged bald-headed gentleman with the lock of hair in front passed by without being noticed. The action of the play throughout was decidedly artificial. This was noticeable in the early scenes on shipboard, when the star appeared as an immigrant in the steerage, garbed in a dress that would not have been out of place on Fifth Avenue. This artificiality was continued throughout the whole production, the situations being unreal and unnatural. A climax was reached when a large dam was blown up, which was supposed to inundate the valley below. The opening made by the explosion was large enough for a good-sized trout brook, and when scenes were shown later of a raging torrent sweeping everything before it there was the keen realization that only in moving pictures do miracles of this nature happen. Miss Suratt spoiled a perfectly good gown by jumping into the muddy water in an attempt to save the young hero's life, but as he was in no danger of death this seemed like a waste of good wearing apparel. Theodore Roberts, in the role of the millionaire villain, did not give his usual finished and polished performance. Thomas Meighan as the youthful hero was pleasing and convincing at all times, giving a thoroughly capable performance. Jane Wolf was given one little opportunity to act, which she grasped, and Raymond Hatton handled a small part cleverly.

The story is a combination of illicit love, legitimate love, crooked politics, and business. Masha, a young Russian immigrant, is rescued from an embarrassing position on shipboard by David Harding, a young civil engineer. Walton, a millionaire contractor, is attracted by her wonderful beauty and obtains her address in New York. Later he appears at her home on the East Side and offers her a position as maid in his house. That night he tries to force his attentions on her and she flees. Later he returns and offers to marry her, but deceives her. Harding and Walton enter into keen competition for the contract for the construction of a large dam in Arizona. Harding obtains it. Walton plans to destroy it as soon as completed, in order to discredit Harding. He goes to Arizona for this purpose, taking Masha with him. Harding has seen Masha several times, and thinks that she is Walton's wife. Walton has her in his power by means of an alleged crime of her sister's. Masha is forced to entice Harding away from the dam, thus giving Walton a free hand to carry out his nefarious plot. At the last moment Masha receives word that her sister has died under an operation, and tells Harding of the plot. It is too late, however; the dam has been blown up and the valley inundated. Walton is killed and Masha rescues Harding as he is floating down the torrent on the roof of a house. Then he learns for the first time that she was never Walton's wife. Harding, still in love with the girl, asks her to marry him.

E.

BEATRIZ MICHELENA IN "THE UNWRITTEN LAW."
California Motion Picture Company.

"THE BLACK CROOK"

A Five-Part Kalem Drama, Produced by Robert G. Vignola as an Adaptation of the Famous Play of the Same Title. Released Jan. 11.

Hertzog, the Black Crook ..... E. P. Sullivan
Rudolph ..... Roland Bottomley
Stalacta ..... Mae Thompson
Amina ..... Gladys Coburn
Greppo, his drudge ..... Charles De Forrest
Count Wolfenstein ..... Henry Hallam
Puffengrunts ..... Frank Leonard
Dame Barbara ..... Helen Lindroth

As a fantastically picturesque play this picture is excellent, but the plot in its entirety is rather drawn out. The spectacular scenes are particularly effective, and with the picturesque settings used throughout, they overshadow the intensity of the plot. More attention seems to have been paid to the fantastical side of the production, with the result that a masterpiece of its type has been completed. There are ballet dancers galore, and they trip their way through several hundred feet of film on the light fantastic toe, with charming effect.

A memorable cast portrays the roles in an exceptionally capable manner. The elder generation without doubt remembers E. P. Sullivan in the title role, who night after night won the applause of the largest audiences that any one production ever played to. He is again seen in the role that he made famous and the reason for his great popularity is plainly to be seen. Charles De Forrest gives a most pleasing interpretation to the part of Greppo, through which many comedians of fame made their start. The remainder of the cast is also composed of well known dramatic people, and Mae Thompson has won considerable renown as a dancer.

Hertzog, also known as The Black Crook, plunged into despair by wrongs inflicted on him, seeks comfort of Zamiel, the Prince of Darkness, and makes a compact by which he will deliver one soul to perdition for each year of life granted him. When the year nears its close and Hertzog has but twenty-four hours in which to pay his debt to Zamiel, his attention is drawn to pretty Amina and her lover Rudolph. Amina, the pretty ward of Count Wolfenstein, has refused the latter's offer of marriage, and the feudal baron in revenge successfully plots to have Rudolph banished from his domain. The lover wanders aimlessly in strange lands, but his steps gradually bring him back to the home of his loved one.

Rudolph peers through the cottage window just in time to see Count Wolfenstein savagely attracting Amina, who has finally rejected his overtures. A bitter struggle ensues between Rudolph and the Count. It is when Rudolph is on the verge of success that The Black Crook, shrewdly scheming for a victim, calls the Count's armed men and Rudolph is cast into a dungeon. Later Hertzog appears before him and offers to free the lover. "Follow my drudge, Greppo," he says, "to the treasure cave, while I go to bring Amina." They set off, though Rudolph does not known that the cave is really Zamiel's abode.

On the way Rudolph saves a dove from a serpent and suddenly the dove appears in her real form—the fairy queen Stalacta. She banishes Greppo. Meanwhile Hertzog, after disclosing to Amina that he is her father, and Count Wolfenstein the man who wronged him, is bringing her to the cave, for his bargain must be kept with Zamiel. They are overtaken by Wolfenstein and a duel follows in which the Count is slain. Stalacta drives Hertzog from Amina and unites the lovers, while The Black Crook, having failed in his compact with Zamiel, must himself pay the penalty—perdition.

"THE DRAGON"

Produced by Equitable Motion Picture Corp. Book by Perley Poore Sheehan. Scenario by Russell E. Smith. Star, Margarita Fischer; Director, Harry Pollard.

Elizabeth, Messalla ..... Margarita Fischer
Mayme ..... Katherine Calhoun
Moberly Trail ..... Bennett Southard
Fred Carrollton ..... Joseph Harris
A. Biskamy ..... Harry Leighton
Tanner ..... Thomas J. McGrane
Crashaw ..... Sheridan Block

Broadway owes a debt of gratitude to Ben Perley Poore Sheehan for transplanting the traditional stigma which has rested so long upon the "Big Shine Way"—or at least, putting it "on the bias" for a few blocks. According to the thesis of his sensational story, scenarized by Russell E. Smith, "The Dragon" that devours unsophisticated little "gels" is wicked Fifth Avenue—with its head at Washington Square, and its tail waggling somewhere up in Central Park.—(N. B.—Anybody who has ridden on top of a Fifth Avenue bus will believe the "waggling" part).

Sure enough, on the film is Fafner—Teddy Siedle's pet monster from the Metropolitan—with his head sticking through Washington Arch, gobbling up hansom cabs—Greenwich villagers, ancient aristocrats and other denizens of the district equally prehistoric—but narrowly missing the heroine of this modern, metropolitan fairy-tale. True, he did gather in her mother—discontented bride of a Greenwich village artist, who thereupon put baby Messalina—(odd name for an innocent heroine to any one who remembers Roman history)—into a convent, from which she emerges as the screen story starts—in a state of unsophistication which can only be compared to Eve before the fall. But garrulous father tells her the story of "The Dragon," and like Mother Eve she goes out looking for the reptile, whose "long claws of coincidence" stretch all over the city, and snatch at the innocent che-lid with vicious persistence only equalled by the Jabberwok of Lewis Carroll. Messaline's marvelous adventures must be seen to be believed, but she has Pauline, and the rest of the "perilous" sisterhood, beaten a full mile; and the moral of it all would appear to be—"A fool for luck!" Aside from the story and some dubious photography—they said the film was "full of emotion"—Margarita Fischer does some remarkable acting, virtually playing three roles—Messaline, her mother young, and middle-aged. Besides her Jack Boone as a banker, who sits at his desk during a dozen scenes and finally commits suicide, does the best acting.

H.

"THE SURPRISE OF AN EMPTY HOTEL"

A Four-Part Drama by A. C. Gunter. Released by the Vitagraph Company as a Blue Ribbon Feature, Jan. 10. Produced by Theodore Marston, Featuring Charles Richman and Arline Pretty.

Francis Marchmont ..... Charles Richman
Charles Manders ..... Leo Delaney
Thomas Cadwallader ..... Charles Eldridge
Alfred, the Count ..... William Dunn
Henry Barclay ..... Robert Gaillard
Lucie Brent ..... Arline Pretty
Birdie Jameson ..... Ethel Corcoran

The story seems convincing, although it is not a particularly heavy drama notwithstanding the fact that there are some thrilling situations and scenes. The explosion and sinking of the yacht presents a most vivid and striking scene which affords a fitting climax to the numerous effective settings. The characters appear natural enough, especially Arline Pretty, who handles the role of the vivacious young widow in a most winsome manner, while Charles Richman makes an ideal lover. The photography is up to the Vitagraph standard and particular attention has been paid to detailing, bringing the story to a successful conclusion in a clear, logical way.

The story is that of a young girl who marries an old millionaire on his deathbed. An adventuress also claims to be his wife, and when the widow arrives in America she has a hard time getting out of the clutches of the claimant's accomplices. She meets Marchmont, a mine owner who was duped by the old millionaire, and they fall in love. After an exciting time, however, they find peace and happiness.

S.

"A PRINCE OF YESTERDAY"

A Three-Part Rialto Star Feature Produced by the Gaumont Company for Release on the Mutual Programme, Dec. 29.

Fanciful as to theme and in the manner of handling, this story of love and romance of a bygone age, when mighty Princes thought more of the ability to lightly strum a guitar beneath the latticed bower of their lady love, rather than engage in the grim horrors of war, or find surcease for the exuberant spirits of youth amid the bright lights and questionable associates of some cosmopolitan capital, is one of the most pleasing and artistic screen offerings that has been presented in a long time. It takes one back to the days when knights were bold, when romance was lurking in every rose embowered flower garden, when the troubadours reigned supreme, and sang their songs of love and adventure in the castle of every knight and lady, and with poetry and sweet toned harmony told of the mighty events of the times, the strivings of hero and heroine and villain with all the convincing comprehensiveness of a Robert W. Chambers, if not with his suggestiveness. It was a time that we all love and long for, and the picture takes us back to it, takes us back so completely that when it is finished and the delightful story comes to an end it is hard to realize that we, who have just witnessed it, are living in the twentieth century, in the midst of a city undergoing the throes of subway construction, and on the outside edge of a world war that is ripping things to pieces generally. It is a wonderfully beautiful picture.

Alexander McMonnies has the leading role of the Prince, who is enamoured of romance and refuses to be forced into a marriage of state. He is convincing throughout and thoroughly delightful in a role that gives him plenty of opportunity for an exhibition of sentimentality and that particular brand of love sickness that the poets rave about. Others in the cast were imbued with the spirit of the production and handled their parts in a thoroughly delightful and pleasing manner.

The picture has been given one of the most beautiful settings that it has ever been our pleasure to witness. Without exception, every location is a thing of art and of beauty. Where the director ever discovered such a wonderful and beautiful fairyland is a mystery. And, in addition, the picture has been hand colored in a manner that speaks well of the ability of the artist handling the pigments. It is a beautiful, artistic production based on an idyllic and poetic theme, a picture that will please wherever and whenever it is shown.

E.

TEFFT JOHNSON VITAGRAPH DIRECTOR

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KNICKERBOCKER PROGRAMME

"Don Quixote" Holds Over for Second Week—Willard Mack and Enid Markey in "The Conquerer"—"Dizzy Heights and Daring Hearts" a Sensational Keystone Comedy Featuring Chester Conklin.

CHESTER CONKLIN IN A KEYSTONE COMEDY.

De Wolf Hopper in "Don Quixote" plays a return engagement in the Triangle Programme at the Knickerbocker Theater for the week commencing Dec. 26 or perhaps it had better be called a continued engagement as the picture was so popular that it was held over for a second week. The balance of the programme is made up of an extremely funny two-part Keystone comedy called "Dizzy Heights and Daring Hearts," with Chester Conklin in the leading role and a society drama written by C. Gardner Sullivan called "The Conquerer" featuring Willard Mack and Enid Markey.

"The Conquerer" was produced by Kay-Bee under the direction of Reginald Barker and the supervision of Thomas H. Ince, and is a strong drama of its kind. Though it offers no great opportunities for emotional acting for either of the two stars still it has a story to tell and does it in a comprehensive and convincing manner. The picture was most admirably produced with a wealth of beautiful and elaborate settings, the ball room scenes, those of the stock exchange in action being particularly well handled and those with the conservatory setting being particularly beautiful. The acting throughout especially that of Willard Mack was expressive. He handled the part of a man of obscure surroundings who has risen to a position of power and influence in a manner that brought out the bulldog tenacity of purpose of the character which he was portraying. Enid Markey in the leading feminine role gave her usual capable performance, although there was not the opportunity for her to use her expressive eyes with any degree of effect. One has become accustomed to her talking eyes and their omission from a picture in which she is featured is missed. Others in the cast were J. Barney Sherry, Margaret Thompson and Louise Brownell. It would be well for the person who wrote the subtitles to procure a copy of a book on etiquette and learn the proper manner of wording a formal invitation.

Mark Horn is shown as a wolf of Wall Street, his power in such that he is slavishly courted for fear that he may use this power to ruin those who offend him. He has risen from the bottom of the social ladder several scenes showing him as a boy in the slums of the city forced to accept charity in order to prevent starvation, others show him working on the streets with a gang of laborers and still others as one of the unfortunates in a bread line. His early life with its poverty and hardship instills in him an intense hatred of the wealthy. When he himself acquires great wealth and the power that goes with it he insists upon being invited to the houses of those he hates and despises in order that he may insult them. In this manner he is invited to dinner by Wayne Madison and falls in love with his daughter Viva. He proposes and is scornfully rejected and in revenge starts to hammer her father on the stock exchange. When the father is on the verge of ruin the daughter consents to sacrifice herself and Horn is apprised of the fact. His second proposal is couched in such insulting language that the girl with great spirit orders him from the house. This so pleases him that he lets up on her father and his conduct in turn so excites her admiration that it would appear as though he would eventually win her love.

The Keystone comedy "Dizzy Heights and Daring Hearts" was staged under the direction of Walter Wright. It is not only laughably funny but is replete with sensational incidents. Chester Conklin is his usual funny self and furthermore has ceased to be vulgar. And wonder upon wonders he was only knocked down once. Dave Anderson acted as his foil and with the contrast in the size between the two as an aide was responsible for some very funny situations. Others in the cast were Nick Cogley, Cora Anderson and William Mason. The story has to do with two representatives of rival foreign governments trying to control the output of an aeroplane factory. The picture is replete with all kinds of amusing flights, drops from the machine in mid-air, and a thrilling rescue in which a young man is literally lifted from the top of a high factory chimney by a girl in an aeroplane. It was a mighty sensational performance. The rescue came just in the nick of time for an instant later the chimney was blown up by little Chester and the whole structure tumbles to earth wrecking the factory building. Another sensational feature was the blowing up of a bridge and then having a speeding automobile jump the gap. Taken all in all it was a mighty sensational picture and one that is well worth seeing. E.

"THE COQUETTE'S AWAKENING."

A Two-Part Drama by William Hough, Featuring Kathlyn Williams. Directed by Frank Beal. Released by Selig, Dec. 13.

Seldom has a more powerful, allegorical short drama been produced. The lesson that it brings home is one that is bound to have its effect on a number of our younger people. The allegory enhances the value of the play and its picturization is vivid. Mr. Le Moyne's portrayal of Father Time is exceptionally picturesque. The plot of the story is good, and it has been well handled in picturizing. The scenes are clear and effective, and Kathlyn Williams is bewitching in her role.

The story is that of a flirt who gambles for the hearts of men, one of whom falls desperately in love with her. He threatens to commit suicide. That night the flirt dreams that Father Time shows her the error of her ways. Horrified, she awakens, to find that her lover has returned for his gloves, and thoroughly repentant she tells him that she returns his love. S.

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FEATURE FILMS

"BLACK FEAR"

A Five Part Modern Drama Written and Produced under the Direction of John W. Noble and Featuring Grace Elliston. Produced by Rolfe Photoplays, Inc., for Release on the Metro Programme, Dec. 27.

Lillian Ellsmere	Grace Elliston
Mary Ellsmere	Grace Valentine
Judge Le Roy	Edward Brennan
Horace Ely	Paul Everton
Gordon Ellsmere	Frank Hannah
Billy Ellsmere	John Tansey
Mrs. Martindale	Mrs. Allan Walker
Jake Gilbert	Edwin Polk
George Martindale	Albert Hackett
Henry Gilbert	Del Lewis

John W. Noble read an editorial in one of the recent magazines showing the addiction of district messenger boys to the cocaine habit, and was so impressed that he sat down and wrote a moving picture play about the evil. The result is "Black Fear," and the least that can be said about it is that it is a mighty good picture of its kind. The subject has been presented in a most comprehensive and convincing manner, and withal there is a plenitude of action and excitement. Still we wish that some author or director would have the orginality to write a story in which a crime occurs and end it up in some manner than showing in great detail the trial scene in court. Once in a while there is a reason for a trial scene, but only once in a while.

The picture has been most elaborately staged. It opens with an allegorical scene in which Satan is shown trying to evolve some new way of accomplishing the downfall of mortals, when Miss Cocaine presents herself before him and offers a plan. Satan commissions her to go ahead and then the real story follows. The scenes in the nether regions were particularly well staged, the lighting effects being most impressive.

Grace Elliston in the leading role gave a most capable performance, displaying a sincerity at all times that was most admirable. Grace Valentine, as the erring sister, put up a good fight scene, but overacted considerably in the court scene. John Tansey, as the young messenger boy, gave one of the best bits of character acting in the whole production, his assumption of toughness being especially well done. Edward Brennan scored as Judge Le Roy; so did Paul Everton as Horace Ely, the head of the messenger service, who kept his boys awake at night by giving them cocaine. The photography could have been improved upon, there being a tendency towards chalky whites in the faces.

The story is exceedingly complicated. It shows in great detail the manner in which messenger boys doing night work are kept awake by giving them slight doses of cocaine. Soon they are confirmed fiends and cannot live without the drug. There are also scenes showing the boys used for the purpose of obtaining the drug, and others showing the manner in which they are forced to become intimately acquainted with all forms of vice. The production contains many dramatic moments and teems with action and excitement. Taken all in all it is a convincing picture, and one that should have a strong moral effect in addition to its entertaining features.

E.

"THE WAR OF WEALTH"

A Three-Part Biograph. Released Jan. 12.

Robert Farley	George Pierce
His Son	John Bramall
Philip Norwood	Charles Perley
John Warfield	Robert Drouet
His Sister	Clara T. Bracey
Raymond	William Butler
Helen Raymond	Linda Arbidson

More can be said in favor of the settings in this picture than the plot of the story; for, although it is interesting to a certain extent, the plot is weak, notwithstanding the big situations which it develops. The scenic effects are good, the backgrounds being most elaborate and picturesque. The cast on the whole is deserving of credit, since none of the roles is easy of portrayal. The photography is up to the usual Biograph standard, enhancing the beauty of the exteriors.

The story deals with the junior partner of a bank who goes wrong to cover his speculations. The watchman of the bank, to aid his daughter, whom the junior partner has promised to marry, abets him in the crime. Through the efforts of the cashier the bank is saved from insolvency, and everything ends satisfactorily for all concerned.

S.

UNIVERSAL FILM RELEASES

Sunday, Jan. 2.

(Big U) The Honor to Die. Three parts. Dr.
(L-Ko) Pants and Petticoats. Com.

Monday, Jan. 3.

(Broadway Universal Feature) Landon's Legacy. Five parts. Dr.
(Nestor) Jed's Trip to the Fair. Com.
(Universal Special Feature) Graft. No. 4. "The Power of the People." Two parts. Dr.

Tuesday, Jan. 4.

(Gold Seal) Lord John's Journal. No. 2. "The Gray Sisterhood. Three parts. Dr.
(Imp) (No release this week.)
(Rex) Shattered Nerves. Com.

Wednesday, Jan. 5.

(Animated Weekly) No. 200. Top.
(Laemmle) The underworld. Com.-Dr.
(Victor) The Heart of a Mermaid. Three parts. Sea Dr.

Thursday, Jan. 6.

(Laemmle) Missy. Two parts. Modern Dr.
(Powers) Building Up the Health of a Nation. Lesson 1. Edu.
(Powers) Carl Emmy and His Dogs. Vaude. Act.

Friday, Jan. 7.

(Imp) The Law of Life. Three parts. Human Interest. Dr.

D. L. DON IN "HIS LORDSHIP" (Lubin).

(Nestor) Flivver's Art of Mystery. Com.

Saturday, Jan. 8.

(Bison) On the Trail of the Tigress. Two parts. Animal Dr.
(Joker) Those Female Haters. Com.
(Powers) Uncle Sam at Work. No. 3. "Are We Prepared?" Edu.

GENERAL FILM RELEASES

Monday, Jan. 3.

(Bio.) The Lesser Evil. Dr. Biograph Re-issue No. 31.
(Lubin) Sorrows of Happiness. Four parts. Dr. Unit Programme.
(Lubin) His Lordship. Com.
(Selig) The Buried Treasure of Cobre. Dr.
(Selig) Selig-Tribune News Pictorial. No. 1. 1916. Top.
(Vita.) The Little Trespasser. Com.-Dr.
(Vita.) When Hooligan and Dooligan Ran for Mayor. Com. Unit Programme.
(Vita.) Who Killed Joe Merrion. Four parts. Dr. Unit Programme.

Tuesday, Jan. 4.

(Bio.) The Avenging Shot. Two parts. Dr.
(Ess.) The Lesson. Two parts. Dr.
(Kalem) The Missing Mummy. Com.

Wednesday, Jan. 5.

(Bio.) The Skating Rink. Three parts. Com.
(Ess.) Mile a Minute Monty. Cartoon. Com.
(Ess.) A Scenic Subject on the same reel.
(Kalem) The Honor of the Road. No. 7 of the "Stingaree" Series. Two parts. Dr.

Thursday, Jan. 6.

(Lubin) Vengeance of the Oppressed. Three parts. Dr.
(Mina) (Title not reported.)
(Selig) Selig-Tribune News Pictorial. No. 2. 1916. Top.

Friday, Jan. 7.

(Edison) (Title not reported.)
(Kalem) Crossed Clues. No. 11 of "The Ventures of Marguerite" Series. Dr.
(Knickerbocker Star Feature) (Title not reported.)
(Vim) This Way Out. Com.
(Vita.) His Wife Knew About It. Com.

Saturday, Jan. 8.

(Ess.) The House of Revelation. Three parts. Dr.
(Kalem) When Seconds Count. No. 61 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Billie's Headache. Com.
(Selig) The Chronicles of Bloom Center. No. 7. "Spooks." Com.
(Vita.) Tried for His Own Murder. Broadway Star Feature. Three parts. Dr.

MUTUAL FILM RELEASES

Sunday, Jan. 2.

(Casino) Leaving It to Cissy. Com.
(Reliance) The Law of Success. Two parts. Dr.

Monday, Jan. 3.

(Amer.) Matching Dreams. Two parts. Com.-Dr.
(Falstaff) The Optimistic Oriental Occults. Com.
(Vogue) An Innocent Crook. Two parts. Com.

Tuesday, Jan. 4.

(Beauty) Billy Van Deusen's Shadow. Com.
(Gaumont) See America First. No. 17. Chicago Industries. Scenic.
(Gaumont) Keeping Up With the Joneses. Cartoon-Com.
(Than.) The Bubbles in the Glass. Three parts. Society-Dr.

Wednesday, Jan. 5.

(Reliance) The She Devil. Three parts. Melo-Dr.

Thursday, Jan. 6.

(Centaur) The Homesteader. Two parts. Animal-Dr.
(Falstaff) Hilda's Husky Helper. Com.
(Mutual Masterpicture) The Other Side of the Door. American. Five parts. Dr. No. 54.
(Mutual Weekly) No. 53. 1915. Top.

Friday, Jan. 7.

(Amer.) Time and Tide. Dr.
(Cub) (Title not yet announced.)
(Mustang) The Hills of Glory. Two parts. Western-Dr.

Saturday, Jan. 8.

(Beauty) To Be or Not to Be. Com.
(Than. Masterpicture) The Woman in Politics. Five parts. Political Dr.

PATHE EXCHANGE

Week of Jan. 10.

(Pathe) From Kabylie to Constantino. } Colored
(Pathe) Unfamiliar Fishes. } Globe.
(Phunphilms) Luke Lug's Luggage. Com.
(Pathe) News No. 4.
(Pathe) News No. 5.
(G. R. P.) Madame X. Dr.
(Balboa) The Red Circle. No. 5. Dr. (Weapons of War.)
(Starlight) From Bad to Worse. Com.

IN THE PICTURE STUDIOS

ALLEN WINTHROP,
In "The Dawn of a New Day" (Vitagraph).

THE ORIGINAL of THE MIRROR'S merry Christmas girl turns out to be Miss Julia Boris, the opera singer, who is now posing for a new feature film entitled "Reconciliation." Her photograph was sent in without any name upon it, and being better known in Europe than in her own country, was not identified until it appeared in print. Which proves that it pays to be pretty, if incognito.

MARGUERITE CLARK delivers herself of an invective against the stagey and posey actress. "Why play shop all the time?" asks the diminutive star. "They ought to be so glad that they do not have to act when they are off the stage or out of the studio that they would be as natural as possible every moment that they are not actually working."

CONTRARY TO POPULAR supposition, Pauline Frederick is the most blithesome and happy of individuals in private life. To see her on the screen in "Zaza" or "Bella Donna," or any other of the Famous Players Film Company's productions, is to picture a very sombre, deeply intellectual person who preferred Russian novels and heavily-draped rooms to candy, novels and the open air. But Miss Frederick is nothing if not full of fun and radiant with the joy of living.

BEVERLY BAYNE, beauteous Metro star, has writer's cramp from autographing 768 photos for Christmas gifts to girl admirers. Some handout.

DOLLIE DOYLE, m.p. actress, is "looking for Mr. Bronston"—Benjamin by first name—and incidentally for $50,000 for breach of promise. He is a hat importer, so Dollie can take any verdict she gets out in trade.

JOHN W. NOBLE, directing Metro feature productions, got the grippe. He now knows more about "Man and His Soul" than Francis X. Bushman, the star.

JUST TO SHOW his versatility, G. M. Anderson doffed the familiar chaps and buckskin of Broncho Billy and donned the conventional costume of the capitalist in "Her Lesson"—incidentally giving some of the young bucks a lesson in how to wear evening togs gracefully.

THOMAS J. CARRIGAN has signed a long-time contract for Metro features. Carrigan began his career as a circus clown, which is probably the reason that he found his affinity in pretty little "Polly of the Circus," who is now a Metro star.

F. L. STANNARD, of the Gem Theater, Wenatchee, Wash., won the gold watch presented by Tom North to the most popular exhibitor in the Seattle territory. They are all watching Wenatchee now to see what new "stunts" Stannard pulls for the V. L. S. E. programme.

WILLIAM MULDOON, wrestler and health architect, not only made his first appearance on the screen but saw his first motion picture in the Raver-Thomas filmatization of "The Other Girl." Quoth the Solid Muldoon, "Do I look like that?"

THE MIRROR FILMS, INC., has engaged J. M. Blaney as head cameraman for one of the companies which will operate at the Glendale studio. Mr. Blaney was for seven years official photographer for the Bureau of Navigation at Washington, and has had a wide experience in picture studios as well.

JOSEPH A. RICHMOND, the Director for the Premier Dra Ko releases has entirely recovered from his broken arm, the bandages having been removed. Richmond broke his arm while cranking his car at Tappan, N. Y.

THE NEXT Pallas production, "Ben Blair," has been somewhat delayed, owing to Dustin Farnum's attack of tonsilitis. However, the star lost flesh during his enforced fast, and recovered his juvenile figure.

ROBERT EDESON, who stars in Kipling's "Light That Failed," says the title is a good one, for the Pathe company was held up recently for three days owing to poor light when they were doing exteriors.

HARRY MCRAE WEBSTER, who for the past five years held the position of director general at the Essanay Eastern studio in Chicago, is now one of the directors at the Imp studio in New York City, having in his immediate charge King Baggot in a series of new Broadway features, the last three to be released being "The Reward," "Money or Man" and "The Law of Life."

EDITH LUCKETT, who plays one of the leading parts in the Raver production "The Other Girl," boasts the possession of the first ball pitched in the world series of 1914, and also the first ball pitched in the world series of 1913.

PAUL C. HURST, who is seen as Howie, in Kalem's "Stingaree" series, holds the Southern California championship for shooting Blue Rocks.

DONALD MACKENZIE, the Pathe producer, after experiencing the cold and heavy snows of the Maine woods, is going to the other extreme. He is taking his "Precious Packet" company, with Ralph Kellard and Lois Meredith, South and will spend the holidays there. "Mac" says his migratory instinct is strong these days.

FLORIDA KINGSLEY, known to her intimates as "the white-haired ingenue," has just completed an engagement in the Metro picture, "The Turmoil," which is scheduled for a January release.

CHRISTMAS TREE AT SCREEN CLUB

Social activities at the Screen Club, New York, are coming along with considerable frequency since the inauguration of the new administration with Billie Quirk as president. Mr. Quirk has shown a great initiative and is already infusing a good deal of life into the club.

On Tuesday evening, Dec. 21, a Christmas tree party was held in the club parlor with about one hundred members present. The gifts were of a humorous nature and were distributed by the president who had a witticism to go with each gift with the recipient of the gift as the butt of the joke. After the Christmas tree festivities there was a spread in the grillroom downstairs. The committee in charge of the entertainment was King Baggot, chairman, J. H. Gerhardt and John Race.

"OUR MABEL" BOOKED EAST

The new Eastern Keystone Company under the direction of Roscoe ("Fatty") Arbuckle started from Los Angeles for New York on December 26. Mabel Normand is the star, and prominent among the principals are Minta Durfee and Al St. John. The company, while possibly making a few stands en route to film scenic views, expect to arrive in New York on New Year's Day or soon thereafter.

This will be "Our Mabel's" first Eastern film taking in three or four years. While an Atlanta girl, Miss Normand's mother and sisters live in New York and there will be a joyful family reunion about the first of the year.

J. ALBERT HALL PLAYS WITH BREESE

J. Albert Hall has signed with the Metro to play the heavy part with Edmund Breese in a forthcoming six reel production which is now being made at the Colonial studios in New York.

Mr. Hall has recently finished playing the lead in "The Ransom," opposite Julia Dean.

HELD REMEMBERS HER HEROES

Anna Held, the famous French comedienne now in motion pictures with the Oliver Morosco Photoplay company, sent 3,000 post cards of Los Angeles and vicinity inscribed with Christmas greetings to the soldiers in the trenches in France. Miss Held met the majority of the recipients on her recent tour of the hospitals.

LUBIN

Presents

Raymond Hitchcock

in

"THE WONDERFUL WAGER"

Written by GEORGE HOBART

Adapted by DANIEL ELLIS AND MARK SWAN

HITCHY AT HIS BEST

3 REELS OF RIOTOUS COMEDY

Directed by RENE PLAISSETTY

RELEASED MONDAY JAN. 3RD 1916

BOOK THROUGH V. L. S. E.

LUBIN

FIVE REEL UNIT

LUBIN - UNIT PROGRAM JAN. 3, 1916

EXQUISITE

JUNE DAYE

IN

"SORROWS OF HAPPINESS"

An Original Heart Drama

By ANTHONY P. KELLY

DIRECTED BY JOSEPH KAUFMAN

DAVE DON COMEDY

"HIS LORDSHIP"

DIRECTED BY EDWIN McKIM

REGULAR PROGRAM

JAN. 6TH 1916

"VENGEANCE OF THE OPPRESSED"

3 ACT DRAMA

FEATURING EDWARD SLOMAN

JAN. 8TH 1916

BILLIE REEVE'S COMEDY

"BILLIE'S HEADACHE"

DIRECTED BY EARL METCALFE

LUBIN RELEASES

Triangle Productions
for Week of December 26th

The continuation of TRIANGLE Quality week after week, the upholding of TRIANGLE ideas month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible is now assured. A word about the plays to be released for the week of December 26th may still further emphasize this point.

There is "The Edge of the Abyss," which gives Mary Boland, the popular Broadway actress, her first opportunity on the screen. An especially strong piece of modern appeal, a gripping story of intense interest form a particularly entertaining play. Every woman will want to see this play of a vital domestic problem—and see it again.

"The Penitents," with Orrin Johnson in the title role, is another play of a distinctly new type based on the fantasy of a queer religious sect who flourished in Mexico in the seventeenth century. Marvelous scenic effects, wonderful acting and a tense story combine to give this play the strongest appeal.

And as for the Keystones, the first, "The Submarine Pirate," featuring Syd Chaplin of the famous Chaplin family, is a four-reeler which the New York press declared to be the very best Keystone ever produced. The Navy Department permitted the use of a U. S. Government Submarine and after witnessing the picture decided to use it for recruiting purposes. "The Hunt," with Ford Sterling, the other Keystone, furnishes more than its share of laughter with its swift-moving merry-making, and completes a week of exceptional excellence.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

ALLAN DWAN

now producing

TRIANGLE FEATURES

FRANK POWELL

The Screen Club

EDWARD JOSE
Independent Producer
Pathe Release

ADELE LANE
UNIVERSAL FILMS
Direction BURTON KING

PACIFIC COAST STUDIO NEWS

LOS ANGELES, CAL. (*Special*).—"Peggy," the much-heralded and long awainted Ince production in which Billie Burke will make her debut as a film star under the auspices of the Triangle Film Corporation, has been shipped to New York for early presentation at the Knickerbocker Theater. Just prior to its shipment it was given a private showing at the Brooks Theater in Los Angeles, where it was pronounced to be one of the best productions that has yet come from the Ince studios. The play which requires some 7,000 feet of film for its enactment has been in the making a little less than three months.

A prominent store in Los Angeles has devoted an entire window to displaying beautiful hand-tinted photographs of Miss Kathlyn Williams.

The elephants of the Selig Jungle-Zoo have been organized into a first aid squadron. One of their duties is to push mired trucks and location automobiles.

While filming one of the many big scenes in "The Black Orchid," Director Heffron had the misfortune to have one of his principal actors die in a scene—he was a big rattlesnake, six feet long, having twenty-five rattles.

In "The Uncut Diamonds" a Selig one-reel photoplay just completed by the Selig Company, Miss Fritzi Brunette, for the first time since her advent in pictures five years ago, donned the costume of a ladies' maid. It was a novelty to drop fine gowns for a week and Miss Fritzi appeared very fetching in her modest black dress and white cap.

"Love Among Thieves," is a Selig feature play that has been put in production at the Pacific Coast studios. The story was written by Grace McGowan Cooke.

"Lasky Night" at the Mid-Winter Poinsettia Festival given in the grounds of the church of the Blessed Sacrament, Hollywood, proved to be a great success. Theodore Roberts, Victor Moore, Camille Astor, Sidney Dean, Wallace Reid and some of the other members of the company gave a vaudeville entertainment to raise funds for the church. Cleo Ridgely auctioned off a kiss and Anita King sold chances on an auto. Other members of the company occupied booths and succeeded in enticing many dollars from the pockets of the visitors.

Two of the leading comedians of the Keystone who are always more or less in a mischievous mood, have recently assumed an attitude of docility which is entirely out of keeping with their daily existence. The two bad boys are Charlie Murray and Fred Mace, and their unusual good behavior is occasioned by the presence of their respective fathers who are also acting (?) before the camera at the studio. Mr. Murray, Sr., and Mr. Mace, Sr., are appearing in a jury scene with Sam Bernard in "The Great Pearl Tangle," a future Triangle-Keystone release, and spend their spare time keeping a watchful eye on their progeny and seeing that the family name is protected. The old gentlemen do not hesitate to recall the days when a "spared rod" meant a "spoiled child," and insist that Charlie and Fred are still young enough to enjoy (?) this experience. Too bad their fathers did not become members of the troupe before.

Employing three well-known principal players in the same cast is the recent innovation at the Fine Arts California studio. In "Martha's Vindication," three leading parts are being played by Norma Talmadge, Tully Marshall and Seena Owen. In addition to these three principals, who individually are of adequate drawing power to head a film cast, will appear Ralph Lewis, Josephine Crowell and Charles West.

Director Dowman, of the David Horsley studios, has completed his company and commenced production on a five reel Western feature, "The Bait," written by him in collaboration with Theodosia Harris, staff photoplay writer. William Clifford and Betty Hart will be featured, supported by Frederick Montague and Edward Alexander. "The Bait" will be a Centaur release on the Mutual programme.

Extra!—Just received by wireless, Vera Scisson has a new title: "The Chalk Lady." It appears that her complexion has grown whiter since her return from New York and she has had all the call boys out at the Biograph running around trying to buy dark powder for her. According to reports, however, someone evidently has a corner on this commodity.

Speaking of the Biograph, the old studio certainly looks like a deserted village with only two companies at work. The other day when we were out there all we could find was Producer Daugherty and his shadow following each other around the lot.

Word received from Hobart Bosworth from Tempe, Ariz., indicates the securing of unusually good locations for their production of Dane Coolidge's story, "The Yaqui." Bosworth has staged and appeared in many successful multiple reel features, but none of them thus far produced has had the magnitude of the present production. There are several battles between the Yaquis and Mexicans, which will have to be staged with several hundred men on each side in order to properly present the theme of the story. Golda Colwell, who has been seen to advantage in many Western productions, has recently been engaged as Mr. Bosworth's leading lady.

Latest reports from the Jesse L. Lasky studio state that a new stage, 300 x 60 feet, is now being erected on the lot immediately back of the dressing rooms, part of which will be glass-enclosed and that a portable electric light plant has been added to the equipment which, with the aid of a wagon load of Kleigs, will enable them to take night scenes on any location.

By the way, we would like to know when our friend Bennie Zeidman, out of the Fine Arts studio, has his day at home? We have called several times, but the sign alway reads: "Out—Back Soon." Guess there is no question but that you have an out-door job, Bennie!

Because of her exceptional photographic value Jackie Saunders, the Balboa girl, is much in demand for pictures. At the request of one of the largest newspaper syndicates in America, she is posing a special series to illustrate "screen talk." This is believed to be the first effort ever made to analyze motion picture expression. Director Harry Harvey is working out the series, assisted by Joe Brotherton of the Balboa staff.

Arthur Shirley, who is enacting the principal role in the Dixon production, "The Death of the Nation," was served with a warrant to appear in court at once while he was busy enacting his part in the big production. It happened that just at that time Shirley was needed and Director Sargent found it impossible to proceed with the taking of the picture. Fortunately the judge was a lenient one and when Shirley explained that 500 extra people who had been engaged to take part in a battle scene were awaiting his return, he let him go as soon as possible.

The Palo Alto Film Company up at Palo Alto, Cal., have just finished a five-reel picture entiled "Wanda of the Red Street." This story was written by Nell Shipman, well known as a writer of many famous productions. Miss Shipman only a short time ago finished writing several scenarios for J. Warren Kerrigan.

Dorothy Gish will soon make her third Triangle appearance in the delightful comedy drama, "Betty of Graystone." Her rapid rise since her first screen appearance has been marvelous and to-day Dorothy Gish is included in the list of the most prominent screen stars.

In the support of De Wolf Hopper in his new Triangle production appear a trio of charming actresses, Fay Tincher, who is playing the principal female part, Julia Fay and Jewel Carmen. The two latter actresses are students of the volceless theater and have had considerable screen training, while Miss Tincher is a graduate of the speaking stage as well as the pictures.

Anna Luther, the Poster Girl, who is at present appearing in Keystone Triangle productions, has been selected by one of the big syndicates to pose for a number of pictures and to write the history of her stage career which will appear in many of the leading newspapers throughout the country, probably under the heading "From Extra Girl to Star." The series of articles are to be written with the view of showing the public the hard and dangerous work required of a motion picture actress to gain success in the "movies."

Monell Randell, the young decorative artist who is a member of the Ince staff, has written a song in honor of Miss Billie Burke entitled "Peggy." Copies are now being printed for distribution in conjunction with the showing of the film. Especially attractive is the cover. This is an elaborate layout in four colors, showing Miss Burke in a scene from the production.

Three of Ince's most distinguished players have begun their vacations, following the completion of the respective Triangle Kay Bee features in which they will be starred. They are Frank Keenan, William H. Thompson and Bessie Barriscale.

Dad Butler, for over seven years with the Biograph Company, has handed in his resignation and has left to join the Gaumont Company in Florida. Is this a "knock" at California's famous climate?

From a Chinese boy about to return to his native land Ruth Roland, who plays the female lead in "The Red Circle," recently received a courteous request for her photograph. He signed himself "Harry Chin." Her friends thought someone was "kidding her" on account of the name, which is Pacific Coast slang. But Ruth can't see it that way.

Recently a number of the Universal players gave their services towards making a success of a "fair" held at the Catholic church in Hollywood, Cal. Among those who scored distinct hits were Carter De Haven and his wife, Flora Parker De Haven, recent Orpheum headliners. Perhaps one of the most original "stunts" of the evening was staged by Al E. Christie, producer of Nestor comedies. A curtain, similar to a picture screen, was hung in front of the stage. In this curtain a big square hole was cut and back of this opening, the players staged in pantomime a clever little one-act sketch after the fashion of motion pictures. When a sub-title was needed to explain the action, another white curtain, bearing the printed legend was dropped for a few moments before the opening and as it was raised again, the action was resumed.

According to press reports from the Fine Arts Film studio Mae Marsh, to add a touch of realism in her new Triangle play, "Hoodoo Ann," voluntarily burned her hand in a kitchen scene. The scenario called for the described action and Director Ingraham rehearsed Miss Marsh once or twice and the little actress was not satisfied with the scene. At her suggestion the gas range was lighted, and the realistic star allowed her hand to touch the red hot stove. Her burned hand received immediate medical attention and is now practically well.

"THE PROOF OF THE PICTURE IS THE PRINTING"

Editor NEW YORK DRAMATIC MIRROR:

DEAR SIR.—Your editorial captioned, "Speaking About Stills," in the issue of Dec. 11 has attracted my attention, and inasmuch as part of my Fine Arts duties include the supervising of the studio "still" pictures, my interest in that end of the game is naturally very great.

I fear that our views on the "still" situation are clashing. I, of course, base my argument on the system utilized in our studio, inaugurated and made practical by G. W. Bitzer, head of our camera department.

Your editorial made no exceptions, and therefore included all the representative film manufacturers.

We employ a capable staff of photographers with newspaper training to their credit, whose only duty is to watch for the big moments in the scenes. These photographers, two of whom are reserved for interior work, and two more in the "still" department, who are called upon on days when studio activity necessitates their appearance, are trained to snap their picture at the psychological moment of the scene. These four photographers are equipped with 3¼ x 4¼ and 5 x 7 Graflex cameras, and the results they have achieved have caused comment from the Triangle New York office, who credit our studio with making "stills" typical of the Triangle policy, which is to present the artistic motion picture play. We also have photographers for exterior "stills."

Therefore, I think if you investigate the "still" situation a little more thoroughly, perhaps you will learn that Fine Arts stills are made purposely for reproduction sake, as well as for exhibitors' display purposes; they containing the dramatic and pictorial value, and your idea of the overworked, uninterested camera man with an ancient photograph outfit proves utterly untrue in our studio.

Perhaps the situation, as you outline it, is evident in some of the film studios, but from my observation I find that as much attention is being paid to "stills" as to the motion picture scene.

I take the liberty of inclosing for your benefit one of our "still" pictures as a demonstration of our "still" picture work.

Trusting that you will accept my views in a friendly spirit, as intended, I remain,

Yours truly,
BENNIE ZEIDMAN,
Western Editor, Publicity Department.

"MARTHA'S VINDICATION" (NOT BENNIE'S).

ANSWERS TO AUTHORS

Prescription How to Write Reel Photoplays Like Kelly Can

The following letter from Anthony P. Kelly, the author of "The Soul of a Woman" and many other photoplay hits, will answer many queries from ambitious scenario writers:

Editor DRAMATIC MIRROR:

Since the production of my photoplay, "The Soul of a Woman," I have been deluged with letters from ambitious young men and women, who desire to become scenario writers or who, being scenario writers, wish for more success than they are having in their chosen vocation. As it is impossible for me to answer these thousands of letters because of the demands of my own work, I am taking the liberty of asking you the courtesy of publication of this general answer to their questions in your columns, feeling sure that it will save you time, as well as myself, in answering the same queries, which I suppose you have in even greater numbers than I. Of course, the answer here given are but the opinions of one man, and many may differ on some of them. I thank you in advance for whatever use you may make of this letter.

The principal factor in the successful scenario is a novel theme or an old theme handled in a truly novel way.

Cost of production must always be taken under careful consideration. You must learn to combine the artistic with the economical. It is vital.

It is impossible to tell how long it takes to produce a feature scenario. Sometimes, you must stew over an idea for years; at others, you will wake up in the middle of the night and "dope" out the plot before morning. When my idea is thoroughly formulated, the actual work on the script of a five-reeler is from one to two weeks. This varies according to your experience at the work and your natural producing speed.

The two chief qualifications of a scenario man are: FIRST, the imaginative; and, SECOND, the practical. Too often the demand is made in the other order, and too often the writer has more than his share of the first and an utter absence of the second.

The future of the photoplaywright is everything in the film business. Get away from adaptations; that is the drift of the times and it will go stronger in that direction every year. They want original stuff, written directly for the screen; you must learn to think for the eye and not for the ear.

In my humble opinion the order of importance of the various factors in the production of a big photoplay is as follows:

1. Scenario.
2. Director.
3. Cast.
4. Cameraman.
5. Cutting.
6. Laboratory and printing.

It is difficult to say what is the main trouble with the photoplay of to-day. I do not think there is such a lot of trouble. It is a young industry and is coming along wonderfully at giant strides. I guess the biggest trouble of all is that many of the manufacturers do not realise that they must depart from precedent and create stories especially for the screen and not try to adapt from plays and books.

Respectfully,
ANTHONY P. KELLY.

NEW YEAR'S RESOLUTIONS

LOS ANGELES, CAL., (*Special*).—Just what, specifically, the glad New Year will mean to the various studios on the West coast is herewith briefly given by their guardians of publicity. To quote:

BENNIE ZEIDMAN (Fine Arts)—"Stars and yet more stars."

KENNETH O'HARA (Tom Ince N. Y. M. P.)—"Ince-ites to take possession of our new home at Culvert City."

W. CLIFTON (Selig Zoo Studio)—"Enlargement of present five companies and certain big features to be begun."

J. J. ROBINS (Essany)—"A new note to be incorporated in Chaplin pictures."

DORIS SCHROEDER (Vitagraph)—"First assemblage in new Holywood studio of Vitagraph Western companies."

M. O. JONAS (Universal City)—"A propretic introduction to 1916 will be this company's big part in Pasadena's annual Tournament of Roses, Jan. 1."

L. E. DAUGHERTY (Biograph)—"No change—Simply a continuance of the same policy as in the past."

M. MORRIS (Fox Co.)—"Enlargement of companies and output."

KENNETH MCGAFFEY (Lasky)—"To repeat on most popular stars and sign new ones."

FRED A. PALMER (Keystone)—"Early completion of big steil outdoor stage."

MARGARET GIBSON (Kalem)—"New comedy company starts with the New Year."

C. E. WHITAKER (National Drama Corporation)—"Completion of battle scenes 'Fall of a Nation,' work to start Jan. 1, on interiors."

R. RICHARDSON (Morosco)—"To sign another star as big as Anna Held."

R. H. POOL (Clune's)—"To finish 'Ramona' by Feb. 1."

H. O. STECHHAM (Balboa)—"New Indoor studio to be finished early in 1916, and our independence of open market maintained."

H. E. LAW (Vogue & Signal)—"J. P. MacGowan to produce Signal multi-reel dramas and Vogue to release its first comedy." (Mutual Program).

J. SPRINGER (Horsley)—"To introduce unique element into Jungle pictures."

AMERICAN FILM CO. (Santa Barbara)—"Dedication of the biggest indoor studio on Pacific Coast."

PALO ALTO FILM CORP. (Palo Alto)—"Begin construction on an indoor studio."

MABEL CONDON.

THE MODERN JUVENILE

'Twas the night before Christmas and all through our home
You could hear little Willie growl, grumble, and groan!
He cared not for Santa, and presents, and things,
He just longed for the joys that the movie show brings!

S. POLY SCOPE.

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DE LUXE EDITION

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WILLIAM RUSSELL

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"Secretary of Frivolous Affairs" "The Great Question"
"HOUSE OF SCANDAL"
"THE END OF THE ROAD"

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Directing
Miss Gail Kane in The Labyrinth
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Fox Film Corporation

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DIRECTING FEATURES
Equitable Film Corporation

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NEW YORK CITY
Jesse L. Lasky, President — Samuel Goldfish, Treasurer — Cecil B. DeMille, Director General

FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE	PRODUCER	PLAY	STAR
Dec. 2	Lasky	Mr. Grex of Monte Carlo	Theodore Roberts
Dec. 6	Morosco	Jane	Greenwood and Grant
Dec. 9	Lasky	The Unknown	Lou Tellegen
Dec. 13	Lasky	The Chest	Fannie Ward
Dec. 16	Pallas	The Reform Candidate	Maclyn Arbuckle
Dec. 20	Lasky	The Immigrant	Valeska Surratt
Dec. 23	Famous Players	Denman Thompson's The Old Homestead	
Dec. 27	Famous	Lydia Gilmore	Pauline Frederick
Dec. 30	Lasky, arrg't Morris Gest.	Temptation	Geraldine Farrar
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 6	Morosco	Tongues of Men	Constance Collier
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Lasky	The Golden Chance	Cleo Ridgley and Wallace Reed
Jan. 17	Famous	My Lady Incog	Hazel Dawn
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts
Jan. 31	Pallas	The Call of the Cumberlands	Dustin Farnum

V-L-S-E. INC.

Dec. 6	Essanay	The Alster Case	Bryant Washburn and Ruth Stonehouse
Dec. 6	Lubin	A Man's Making	Richard Buhler and Rosetta Brice
Dec. 13	Selig	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer
Dec. 13	Vitagraph	A Price for Folly	Edith Storey and Antonio Moreno
Dec. 20	Lubin	The Great Divide	Ethel Clayton and House Peters
Dec. 20	Essanay	A Daughter of the City	E. H. Calvert and Marguerite Clayton
Dec. 27	Vitagraph	What Happened to Father	Frank Daniels
Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 3	Vitagraph	"Thou Art the Man"	Virginia Pearson
Jan. 10	Selig	No Greater Love	Regina Badet
Jan. 17	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Essanay	Captain Jinks	Ann Murdock
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 31	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche
Jan. 31	Essanay	Submarines of Society	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupin
Feb. 7	Vitagraph	The Crown Prince's Double	Maurice Costello
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	The Light of a New Day	
Feb. 28	Vitagraph	Colton, U. S. N.	Charles Richman and Eleanor Woodruff

WORLD FILM CORPORATION

Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry
Nov. 8	Harris	Hearts of Men	Arthur Donaldson and Beulah Poynter
Nov. 15	Shubert	A Butterfly on the Wheel	Holbrook Bliss
Nov. 22	Frohman	Body and Soul	Florence Rockwell
Nov. 29	Brady	The Sins of Society	Robert Warwick
Dec. 6	Shubert	The Gray Mask	Edwin Arden
Dec. 13	Shubert	The Siren's Song	Charles Trowbridge and Mlle. Diane
Dec. 20	Brady	Over Night	Vivian Martin
Dec. 27	Brady	Camille	Clara Kimball Young
Jan. 3	Brady	The Rock	Alice Brady

EQUITABLE RELEASES.

Nov. 1	Triumph	The Better Woman	Lenore Ulrich
Nov. 8	Equitable	Should a Wife Forgive	Lillian Lorraine
Nov. 15	Equitable	The Cowardly Way	Florence Reed
Nov. 22	Equitable	A Daughter of the Sea	Muriel Ostriche
Nov. 29	Triumph	Not Guilty	Cyril Scott
Dec. 6	Triumph	The Warning	Henry Kolker
Dec. 13	Equitable	The Labyrinth	Gail Kane
Dec. 20	Equitable	Sealed Lips	William Courtenay
Dec. 27	Equitable	The Dragon	Marguerite Fischer

The following dates are subject to change:

Jan. 3		Idols	Katherine Kaelred
Jan. 17		The Senator	Charles J. Ross
Jan. 21		The Other Side of the Door	Marie Empress
Jan. 28		One Night	Mollie McIntyre

KLEINE-EDISON FEATURE SERVICE.

Nov. 3 (Kleine) The Sentimental Lady, with Irene Fenwick. Five parts.
Nov. 10 (Edison) Children of Eve, with Viola Dana. Five parts.
Nov. 17 (Kleine) The Politicians, with Bickel and Watson. Five parts.
Dec. 1 (Kleine) The Danger Signal, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec 8 (Edison) The Destroying Angel, with Marc McDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine) Bondwomen, with Maude Fealy. Five parts.

PATHE "GOLD ROOSTER" FEATURES.

The Galloper. — The Jester.
Via Wireless. — The Spender
The Closing Net. — Comrade John
The King's Game.

TRIANGLE FILM CORPORATION.

Nov. 7 Douglas Fairbanks in The Lamb, Dustin Farnum in The Iron Strain, Raymond Hitchcock in My Valet, Charles Murray in A Game Old Knight.
Nov. 14 Frank Keenan in The Coward, Griffith Players in Old Heidelberg, Eddie Foy in A Favorite Fool, Roscoe Arbuckle in Fickle Fatty's Fall.
Nov. 21 William S. Hart in The Disciple, Griffith Players in Martyrs of the Alamo, Hale Hamilton in Her Painted Hero, Keystone in Saved by Wireless.
Nov. 28 Julia Dean in Matrimony, Tully Marshall and Thomas Jefferson in The Noble Lorcha, Raymond Hitchcock in Stolen Magic, Ford Sterling in His Father's Footsteps.
Dec. 5 Lillian Gish in The Lily and the Rose, Weber and Fields in The Best of Enemies, Bessie Barriscale in The Golden Claw.

METRO PICTURES CORPORATION.

Dec. 6 A Yellow Streak (Popular Plays).
Dec. 13 The House of Tears (Rolfe).
Dec. 20 Rosemary (Quality).
Dec. 27 Black Fear (Rolfe).
Jan. 3 What Will People Say? (Rolfe).
Jan. 17 Rose of the Alley (Rolfe).
Jan. 24 Man and His Soul (Quality).

GENERAL FILMS

The Golden Spurs (A Two-Part Drama, Featuring Bessie Eyton. Released by Selig, Dec. 16.).—Striking scenes of the jungle and British army life, full of action will accord due popularity to this picture. The story, although old, is embellished with such effective details that it appears unique. There is continuous intensity of action, coupled with thrilling and dramatic scenes. The story is that of an army officer who becomes engaged to a girl, whose brother is in the power of another. The brother is forced to steal a pair of gold spurs from his father, and makes it appear that his sister's fiance took them. The supposed guilty man is dismissed from the army, and the engagement broken. The other officer presses his suit, and to gain protection from his advances, the girl takes refuge in a cabin in the jungle. Her former lover rescues her, and the traitor is killed by a leopard. S.

The Moment Before Death (Lubin, Single Reel Drama, Released Dec. 13).—It is said that on our deathbeds our past life flashes through the brain in kaleideoscopic order. This drama by Julian L. Lamothe has that tradition as its theme, and a stronger plot has seldom been evolved in the space of a single reel. It is grippingly intense from the time Dr. Cummings is on the verge of death until the end. While he is clinging to the edge of a roof, to escape the police, events of the past pass in rapid succession through his mind. That machines are not infallible is shown by the way a machine which he has invented proves his wife guilty of loving his assistant, Dr. Grant. In an insane frenzy he kills his wife, and then discovers that the spring was broken in the machine. But it is too late to repent, for the police are after him. He realizes the enormity of his crime, and drops to his death on the sidewalk below. Melvin Mayo portrays the role of Dr. Cummings, and L. C. Shumway that of the assistant, Dr. Grant. Their characterizations are excellent. The story is well told by a vivid picturization, with good scenic effects unmarred by poor photography. S.

A Thief in the Night (Lubin, Two-Part Drama, Realesed Dec. 16).—Seldom is capable direction so marked as in this picture, adapted from the story by Albert Payson Terhune by George Terwilliger and produced by him. From beginning to end the picture is absolutely progressive. Flash backs are not necessary, so clearly is the story told. The plot is very strong and the climax and conclusion are humorous, being brought out to its fullest by an able cast. The settings are effective and the photography fine. Herbert Fortier plays the role of Caesar Lehrun, whose wife is escorted home from the opera by a man whose advances she repulses. Caesar and his brother come home before the stranger has left. The stranger is discovered and Caesar declares that he will have his brother, a surgeon, operate on the burglar to cure him of criminal tendencies. The wife pleads for him and when proved innocent and the stranger is bidden a hurried goodnight. S.

The Avenging Shot (Biograph, Two-Reel Drama, Released Jan. 4).—A two-reel production, with such a capable cast and of such intensity as this, is the exception rather than the rule. The detailing would be of great credit to many of the larger features; the style of clothes is in keeping with the period, and when the picture reverts back to the 90's the gowns and suits of that time are used, not those of the present day. The photography is good and the picturization strikingly vivid. The story is that of an old antique dealer who murders a man for attempting to ruin his daughter. To the police he tells how this man had betrayed his confidence years ago and had eloped with his wife, whom he found dying from a bullet wound. He finishes his story and dies of heart failure. The orphaned daughter is married by a young playwright who boards at the house. S.

GEORGE B. SEITZ
Patheplaywright
The Exploits of Elaine
The Galloper
The King's Game
Nedra
The Beloved Vagabond
The Light That Failed

LEADING
EDISON DIRECTORS
CURRENT RELEASES
Richard Ridgely
"The Destroying Angel"
5 Parts—December 8
Edward C. Taylor
"The Hand of the Law"
3 parts—December 17
George Ridgwell
"The Matchmakers"
3 Parts—December 31
Frank McGlynn
"Faith and Fortune"
3 parts—December 10

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FOX
Courtesy
WILLIAM NIGH

Bob Walker
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FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Recently this department assailed the Authors' League of America's new "registration bureau for photoplays," declaring such a "bureau" unnecessary and strenuously objecting to the official organ of the League, genially bunching all scenario readers under the stern appellation of "$25-a-week clerks." In a reply, the secretary of the Authors' League intimates that we did not get the proper idea of the registration scheme. Now we have no quarrel with the Authors' League of America, but we cannot resist publishing herewith the leading editorial in the current number of *The Script*, official organ of the Photoplay Authors' League. Seemingly, Editor William E. Wing has almost the same conception of this "registration bureau" as this department, for he writes: "Our brother, the Authors' League of America, proposes to establish a bureau where members may file sealed copies of photoplays and have the same dated and 'registered' for the sum of fifty cents each. The object is to have the League a material witness in case the manuscript is stolen. The scheme hardly is practical. Any one may do the same at his bank without fee. But why register at all? The rejection slip and postmark on the envelope of any returned script should be sufficient proof that the manuscript has been in the hands of a certain motion picture company. What protection does the fifty-cent registration afford? None! Does the Authors' League know that an original subject lies in the sealed and dated envelope? Can it guarantee that the company to which the copy is sent has not already a story similar or almost identical? Such things happen every day. *The Script* can offer better advice than registration to writers. Send your manuscripts only to reputable, standard companies. *None of them are thieves!* If something that has the appearance of wrong happens, a communication from the League to the offending *reputable* company will get more results than a hundred registrations. And, as about one out of every hundred manuscripts sent out is accepted, registration fees are more liable to pile up than manufacturers checks.

Something More Serious—

"But there is a much more serious matter incorporated in the editorial appeal of the Authors' League of America, announcing the establishment of the 'bureau,'" continues *The Script*. "It is found in the paragraph which reads: 'So many of the producing companies have proven themselves utterly unscrupulous that the author hardly knows where to turn with his manuscript.' This constitutes a wholesale indictment of the gravest character. Used as an argument to bring fifty-cent pieces into the newly established 'bureau' it smacks of the vicious. No person, no matter how fully informed of the shortcomings of the film field, can be found who will maintain that thievery is a common thing. Every writer is safe in sending his scripts to standard film forms, no matter how humble the would-be author may prove. There are irresponsible concerns engaged in the business, but no one with intelligence will trade with this class of people, whether it is in films or commerce. As a matter of fact, script theft has been reduced from an occasional occurrence almost to a dead game. The film manufacturing field is not a den of thieves; it is an honorable and honored institution, trusted by all who know it intimately. Vicious film concerns are fewer in number than the unworthy companies which operate in the field of literature, and which are being opposed stoutly by the Authors' League of America."

Club Congratulated—

We rise in our seat to congratulate the Ed-Au Club because of the election of Arthur Leeds, Edison Film Co., editor, to the presidency of the club. The Ed-Au Club has accomplished great good in the past and we look for greater things in the future. It is understood that proof of one produced script will now admit photo-playwrights, real and near, to membership, and we would advise all ambitious authors who reside near enough to Gotham to attend meetings, to affiliate with this club. Mr. Leeds, author, actor, and editor, has long been known to us. He has recently re-organized the Edison Scenario Department, so that submitted manuscripts are now handled with much greater dispatch. We hope some time to see the Ed-Au Club possess a club house of its own and the old charter members of that organization, those who helped to boost the club in its infancy, will undoubtedly work unitedly with the new officers in promoting Ed-Au welfare.

On Lecture Platform—

Maude Moore Clement, who, since she won first prize in the DRAMATIC MIRROR'S unusual ending contest last year, has become a most successful writer of photoplays, has prepared a series of twelve lectures on the art of photoplay writing. Mrs. Clement will deliver these lectures before organizations of authors, press writers, and photoplay writers. She appeared before the Press Writer's Club in Chicago, recently, and her discourse on "Scenario Building" was such a success that she will repeat the lecture elsewhere. Mrs. Clement's subjects, to be copyrighted, include: The Plot or Basic Idea; Development of the Plot Into Synopsis Form; Scenario Building or Technique; Action, Characterization, Sub-titles, Cut-ins and Inserts; Fade-ins and Fade-outs, Episode, Incident, the Real Story; Climax, Anti-Climax and Punch; Pitfalls to Avoid; Pinnacles to Aspire to; the Finished Script, the Marketing of it, How and Where. Keeping in Training, Gathering Material, etc. A course of lectures personally delivered, we believe, was inaugurated by E. M. LaRoche before the Brooklyn Y. M. C. A. However, no one has entered the photoplay lecture field extensively, to our knowledge, and the idea may be an excellent one. We shall watch Mrs. Clement's progress with interest.

Is Overstocked—

Clarence A. Frambers has severed his connection with the Selig Polyscope Company as editor. The Selig Company, it is understood, is not in the general market at present for scripts, being overstocked. However, the Selig Company is always ready to consider stories which are strictly unusual in character and plot, and will always maintain its reputation for prompt consideration and liberal payment. One of the greatest of film editors, none other than William N. Selig, president of the Selig Company, now personally passes on all stories before they are finally accepted. Do not address scripts to Mr. Selig.

Nicholson's Idea—

It is interesting to note the attitude of the writers of fiction—the successful writers who seem to have no desire to patronize any "registration bureau," but who have no difficulty in disposing of their work for screen purposes. Here is a letter we recently received from Meredith Nicholson, author of "The House of a Thousand Candles," and other noteworthy stories which have proven entertaining as film dramas: "The motion picture as a story telling medium has been the most amazing development of recent years. I was skeptical at first as to its permanence, but now realize that it has come to stay. I look forward to seeing the film a real force in our social life—a means of reaching the millions with stories strongly presenting the great questions that engage the thought of mankind. As far ahead as anyone can see it is destined to answer the demand for popular amusements, bringing the silent drama within the range of a vast public which could never have been reached by the theater as it has existed for centuries. This being true it is incumbent upon all who are in any way connected with film productions to give serious heed to the changing currents of thought among our people and contribute nobler and better dramas to the screen than we have yet known. Further, as a popular amusement, I believe the public taste will demand increasingly the best work of the American creative artist. We Americans are losing something of our old zestful humor and the story with a laugh—a laugh evoked without buffoonery or rough-and-tumble encounters, is a thing much to be desired. I have been greatly impressed by the high skill and genius required for making productions. The importance of the film as a democratizing factor, in bringing the drama to our toiling millions who were never reached by the old theater, seems to me, however, the most significant thing just now. And it is astonishing that in so short a time the methods and means of producing pictures have been so perfected in every way."

The Scene Plot—

We have had numerous requests to define the scene plot. The scene plot in the regular theatrical field is a list of the sets or drops and other scenic effects that add to realism. The motion picture scene plot is different. Exteriors should be made with nature's scenery as a background, but nevertheless the scene plot is essential to every properly written photoplay. The scene plot of the spoken drama is a printed diagram showing all settings, etc., by acts. The scene plot of the photoplay stage is another sort of diagram, prepared frequently by the director with an eye to the picture's technique. However, the photo-playwright is only concerned with the scene plot that checks the interior and exterior scenes. There are several forms in which the scene plot can be written. One form particularly favored by many authors is this:

Exteriors: 1-6-7-9-11-12.
Interiors: 2-5-8-10-13-14, etc., etc.

In the foregoing method it will be noted that the scenes are not named. Here is the better form:

Interior—
Ball room: 1-6-7-8.
Kitchen: 2-5.
Exterior—
Drive: 12.
Lawn: 13-14, and so on until all scenes are classified.

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